

THE ETUDE

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THAT soulful, far-seeing Swiss philosopher, Henri Frederic Amiel (1821-1881), when he was professor of aesthetics at Geneva University, said, "To know how to suggest is the great art of teaching." Most of the great teachers of history have taught others by planting suggestions in the student's mind, like seed, with the hope that the student will develop these suggestions. Socrates (469-399 B.C.), in his amazing seventy years, used to say that his calling was to bring ideas to birth. As in the case of the greatest of teachers and masters, Jesus Christ, Socrates actually wrote nothing. He conveyed his thoughts to others, notably Plato, who put them down. His method of instruction was a kind of ingenious cross-examination, in which, through questions, he led the student to weigh his own ideas; to think out his problems for himself. Since the days of Socrates, thousands of teachers have employed a variation of this method of teaching their pupils to do original thinking by arousing their interest through questioning; suggesting, rather than dictating to them scraps of information and hard and fast rules often forgotten too soon.

Christ not only taught and suggested, but He illumined His disciples' minds through parables. His hearers were always inspired by these dramatic and colorful human pictures of life, and inspired to follow His divine principles.

The primary objective of all great teachers of all times is to get their pupils to think for themselves, rather than to follow any rigid model. The greatest teachers of an art have been the most catholic in inducing their disciples to study all styles of interpretation. One of our teacher friends has, in his record library, many different interpretations of numerous pieces performed by various virtuos. Pupils are coached in discovering these differences and discussing them in class. This teacher is unusually successful. The teacher with a large library of phonograph records has what amounts to a remarkable corps of assistants upon his faculty, all of whom are far finer performers than is the teacher.

The art of intelligent suggestion may account for the curious fact that many gifted teachers, who themselves have not succeeded as great executants, have become world-famous pedagogs. They have the gift which brought forth Emerson's much quoted saying, "The man who makes hard things easy is the educator." Either you are a teacher, or you are not. George Bernard Shaw was in one of his "tongue in the cheek" ironic moods when he wrote, "He who can, does. He who cannot, teaches." Mr. Shaw, you slipped when you made that quip, despite the fact that you were one of the most trenchant of all musical critics. Everyone in music knows of scores of remarkably fine pianists who have been conspicuous failures as teachers. These individuals include those who have been forced into teaching by an unkind fate and have condescended to give lessons as they would condescend to have a tooth drawn. Their lessons have been, for the most part, vanity exhibitions of their own pianistic ability. That, however, is very remote from fine teaching. Your Editor had a short course of lessons with a world-famous virtuoso whom he never listed among his teachers. Why? The gifted gentle-

The Art of Suggesting



HENRI FREDERIC AMIEL
(1821-1881)

man was so continually "under the influence" that he was hardly conscious of who was present. Yet he could sit at the keyboard and play gorgeously, music that had absolutely nothing to do with the lesson.

When we find the combination of a great artist and a great teacher, we have a master who may contribute very precious things in passing the high principles of the art down to future generations.

Sometimes we meet with most extraordinary virtuosos who are not constitutionally adapted to public performance. Often this is due to a nervous instability or to a fear complex which may be sympathetically called a retiring disposition. They perform magnificently for smaller, intimate groups, but lack the platform ability demanded by concert tours calling for appearance before crowds. Adolf Henselt (1814-1889), famous Bavarian piano virtuoso, court pianist to the

Czar of Russia, who met with sensational success whenever he played, abandoned concert tours at the age of twenty-four. Thus, two-thirds of the life of this famous composer of *Si oiseau j'étais* were spent away from the concert stage, reputedly because of a fear of crowds.

One of the leading formative influences in modern theories of piano touch and technic, Ludwig Deppe (1828-1890), who rose to the high post of *Hofkapellmeister* in Berlin, was best known in his time as a conductor, rather than a piano virtuoso. Many ideas we hear today in talks upon modern pianoforte playing, relating particularly to touch and relaxation, you will find recounted in the book of his American pupil, Amy Fay, who was also a pupil of Franz Liszt.

At least three of the world's most famous pianists were pupils of teachers of little renown, save that which their students brought to them. Anton Rubinstein's only teacher (excepting his mother) was Alexander Ivanovitch Villojo, who was also the teacher of Nicholas Rubinstein. Anton declared that Villojo was a better pianist than himself. Villojo chose, however, to be a teacher.

Leopold Godowsky's best known teacher was Ernst Friedrich Karl Rudorff (1840-1916), a very able and well trained musician, but in no sense a great virtuoso. Godowsky, when visiting your Editor at his home, stated that he considered himself self-taught, but he unquestionably must have learned much from his distinguished associates, notably Saint-Saens. Walter Gieseking's only teacher was Karl Leimer, whose book, "The Shortest Way to Pianistic Perfection," is one of the most helpful works of its kind. Leimer was a well known pianog of Hanover.

These outstanding brilliant pianists of world renown all studied with teachers who were in no sense towering virtuos. Leopold Auer was a virtuoso in his younger days, but he cannot be ranked in public success with Elman, Heifetz, Zimbalist, Seidl, Parlow, or Milstein. The same may be said of Otakar Sevcik, with his noted pupils, Kubelik, Kocian, Zimbalist, E. Ondricek, and Marie Hall. Leschetzky was an outstanding virtuoso in his youth and made many successful tours. But he was a (Continued on Page 267)

Post-War Opera in Italy

A Musical Snapshot

by Victor J. Seroff

Pianist, Teacher, and Traveler

AN AMERICAN G. I. described grand opera as the "baseball of Italy." It is hard to realize that thousands of opera fans go to temples of the art in Italy with the same enthusiasm as crowds in America go to a ball game. They have the same intensity of interest that the Spanish masses have for a bull fight. To the credit of the Italians, they are devoted to a cultural and artistic pleasure.

Milan, the capital of Northern Italy, looks as though it has a greater population than New York City. One can hardly walk through the crowds of people on the sidewalks, and one's life is certainly not safe in the middle of the street, for Italians travel a great deal on bicycles—and they just adore motorcycles, on which they go zipping through the streets as though they were on their way to the moon. The dream of every young man today is to have a "Vespa"—a little motorcycle which makes more noise than it affords comfort to the rider. At one time the noise from automobile horns in Milan sounded incessantly like a huge, cacophonous organ with a million pipes. Mussolini tried to suppress this, but it seems to be in the Italian nature to love noise.

Milan did not suffer much from the war. The Cathedral stands intact in all its glory. The famous windows and the middle dome—the most valuable—were removed to places of safety during the war. The thing one regrets is the sight of the neon signs which have been put up by advertising companies on the buildings facing the lovely Cathedral, spoiling the looks of the Piazza del Duomo.

But the real heart of Milan is still La Scala. It is in the center of the city, very near to the Galleria Umberto I and the great white *Dom* or Cathedral. During the last days of the war, two bombs destroyed the auditorium, but the stage was saved from the fire by the iron curtains (and I don't mean the Churchillian *Iron Curtain*). The auditorium, which seats thirty-five hundred people, has been completely rebuilt, an exact copy of the old. Fortunately the large chandelier had been saved.

"We would have no deficit," I was told by one of the members of La Scala, "if we had not the expense of the new *décor* and costumes which perished during the fire."

La Scala Subsidized

The Italian Government subsidizes La Scala with thirty to forty million lire a year, and two and a half per cent of the receipts of all the moving picture houses in the State of Lombardy goes into the La Scala fund. This intelligent measure is supposed to have been originated by Arturo Toscanini when he was there during the years 1921-1922. This arrangement was respected even throughout the years of Fascist rule. Now La Scala has become an institution, for it has founded a school for young singers which opened its doors in December 1946. Young men and women, regardless of their nationality, who are fortunate enough to win scholarships, receive their tuition free. They also have monthly allowances for living expenses. Aureliano Pertile and Julia Tress are the professors at this school, which had twelve pupils last year. At the end of each school year public examinations are held at La Scala, with pupils performing scenes from the operas and singing arias and concert pieces accompanied by the

La Scala orchestra and conductors. This economical reform, suggested by Arturo Toscanini, makes one wonder about the limitless possibilities for musical institutions in the United States, if such an example should be followed.

Contrary to the general idea of La Scala's conservatism in its choice for the performances, it produces modern works along with the old repertoire. Last season (in March 1947) Benjamin Britten's "Peter Grimes" was given, and it had a great success with the Milanese, who are the most critical opera goers in the world. For the present season (1947-48) Mussorgsky's "Boris Godunov" and Umberto Giordano's operas, "Andrea Chénier" and "Madame Sans-Gêne," are scheduled.

While La Scala conductors are experts in their field, La Scala performances have one amazing feature which makes them different from all other opera performances in the world—the prompter, who sits in his box below the stage is just as important as the driving wheel as the conductor. The prompter does not simply whisper the words to the actors on the stage; he almost sings with them. Looking like a skipper on a wrecked ship (and don't forget he is an Italian), he signals and shouts to them every direction they should take, while the conductor looks after the orchestra and presides over the performance as a whole.

La Scala people are very proud of Signor Tagliavini's success at the Metropolitan, but they say they have others to show to the New World; in fact, they state

that Giuseppe di Stefano, tenor, may become one day Tagliavini's rival. The famous Lina Pughlioni still sings at La Scala, even though her entrance on the stage is usually greeted with howls of laughter. The poor woman is, as the Italians say, "as fat as a cabbage," but when she opens her mouth the house instantly hushes in respectful silence. The audiences love the unique voice of the lady. It is my opinion that the young soprano, Renata Tebaldi, will create a sensation at the Metropolitan, when she sings there. This beautiful, twenty-five-year-old blue-eyed, dark-haired, Parma-born diva made her debut in Rovigo in 1944. The war interrupted her career, but now she has been singing at La Scala for the last two years in "Otello," "Lohengrin," "Mephisto," "La Bohème," and "La Tosca." She told me that she is "preparing la voce" (lending her voice) in the film "Columba Sonora"—really "Lohengrin," which is being made in Rome. She said she is too tall to act in the film, as she is about five feet eight.

Evening clothes are not obligatory at La Scala, except for the Gala performances such as are given for illustrious guests. "We are a democracy," explain La Scala people.

An Italian Hollywood Bowl

During the summer La Scala performances attract thousands to Verona—a little town which some ninety years before Christ was a Roman colony. In the Arena (Colosseum), one of the few amphitheatres which survives since Roman times, where gladiators fought to the death, and later, after the Middle Ages, where bull fights were held, the La Scala Company now gives opera performances. It is a sort of Italian Hollywood Bowl. The Arena is round and is divided into two parts: one for the audience, the other for the stage and the orchestra. Since the modern Romans are not so sturdily a race as their ancestors, and the intensity of the blazing heat has not diminished in all these years, the spectacles do not begin until late in the evening. The Verona performances are favored, not only for their artistic value, but for the real Italian spirit which the audience supplies, by the free expression of its enjoyment or disapproval. Here a singer can have a rousing ovation after one aria and be booed (the Italians whistle) by the whole crowd of some four thousand people a few minutes later. The Italians seem to be connoisseurs of opera. I talked to a wine merchant in a small village near Verona, whose intimate knowledge of operas, (Continued on Page 24)



LA SCALA OPERA HOUSE, MILAN

"MUSIC STUDY EXALTS LIFE"

THE thoughtful reader of newspaper criticisms finds himself confronted with a phenomenon which occurs frequently enough to be serious. More than half the reviews of young artists' recitals seem to mention not one point, with the performer referred to as having strong musical, well developed technique, lack of musical significance. Even one such criticism would be unfortunate; when one reads it over and over, it makes one wonder. Are we actually guilty of stressing mechanical craftsmanship ahead of art, in the training of these young debutants? What are the reasons for such a condition, and how can it be cured?

"The root of the difficulty, it seems to me, lies in the desire of young artists to find a quick, easy, sensational success. Success itself, according to the prevalent conception, seems to mean the ability to cause amazement; to shock people by playing louder and faster than the last nervous who, in his turn, played louder and faster than those before him. To achieve the questionable glamor of sheer shock-sensation, the young artist fortifies himself with the most difficult works, from a purely technical point of view, that he can find. It is a matter of everyday occurrence to find a young pianist making his first orchestral appearance in the Brahms "B-flat Concerto." In the light of such facts, it is not difficult to see why these young people receive bad notices. Quite simply, they cut themselves off from the most important part of their training—the gradual, patient, concentrated development of artistic expression.

Technical Facility Not Music

"Let us settle, once and for all, that technical facility is not music. Certainly, it is the means of making music, but it is, at its best, technique remains only a tool. Insistence on technique-sensation is comparable to admiring the trepanner on which a great novelist works out his ideas! Yet, in a musical sense, this seems to be going on all the time. We train young artists so that they have finest means of expression and nothing whatever to say!"

"No one element is responsible for this—all of us share the blame: the teachers who permit a gifted pupil to give performances for which he is not ready; the managers who organize such performances; the public that tolerates them . . . and, of course, the young performers who steer such a pitifully warped course away from the true study of music.

"It is easier to detect errors than to correct them! Just how shall we proceed in our training of young artists, so that their musical development may be strong and sure? Well, let us examine some of the points of error with a view to improving them. First of all, the pupil gifted enough to aspire to a career in art should be brought to realize that his basic 'business capital' is the attitude with which he approaches his work. He should be discouraged from trying to shock, to startle, to sensationalize, to impress. He should be taught that the function of the artist is similar to that of the priest—a lifelong service of consecration to the deepest significance of music. In my own student days in Germany, a talented young pianist could make his start by playing the Hummel Concerto or the Mendelssohn *Rondo Brilliant*—works which give a youthful spirit an opportunity to express itself, without taxing it with profundities it can hardly be expected to express. But who, today, would even think of playing these works? They are not 'terrific'—they do not 'impress'! And in this misguided desire to impress, the youngster plunges into Beethoven and Brahms—and makes an impression of having nothing to say!"

"It takes time and living to develop musical ideas worth hearing. And by living, I do not mean *Vie de bohème* gales! I mean earnest, solid thinking, studying, communicating with music. There are a number of



CLAUDIO ARRAU

ways in which musicality can be developed. First of all, do not attempt the profound works at the start of your career. Leave the Brahms B-flat alone for a while and concentrate on early Mozart and Mendelssohn. Don't attempt the Beethoven Sonatas of later opus until you have thoroughly mastered all the earlier of the thirty-two—and master them thoroughly; mentally and physically, as well as manually. Acquire the repertoire gradually and scale the progressive advancement of the works you play according to your mental and spiritual grasp of them—the finger work will take care of itself! (I assume that adequate technique is present.)

"A studying repertoire (always gradually!), but yourself through a discipline of real study. Respect the minutest intention of the composer. This means and symbolizes, as well as manually. Acquire the repertoire gradually and scale the progressive advancement of the works you play according to your mental and spiritual grasp of them—the finger work will take care of itself! (I assume that adequate technique is present.)

"It takes time and living to develop musical ideas worth hearing. And by living, I do not mean *Vie de bohème* gales! I mean earnest, solid thinking, studying, communicating with music. There are a number of

Training for Artistry

A Conference with

Claudio Arrau

Internationally Renowned Chilean Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYBLUT

Foremost, perhaps, among the younger generation of great pianists who have maintained a reputation for musical integrity as well as for brilliance of performance, Claudio Arrau, born in Chile, was already famous at the age of fifteen. At sixteen, he was granted a government scholarship for advanced study abroad and worked in Berlin with Martin Krause, himself a pupil of Liszt. Until his death, eight years later, Krause assumed full charge of the boy's musical and general education. Then, at fifteen, young Arrau found himself on his own. The loss of his teacher, which fell coincident with the boy's emergence from childhood, plunged him into a spiritual crisis from which he found his own way out. Although he had some years of successful concerting behind him, he retired from public work and recommenced his studies, guiding himself by a more mature consideration of Krause's teachings. In his early twenties, he again entered the concert field and proved himself an artist of first rank. Mr. Arrau achieved a sensational New York success in 1941, and since then has played more than one hundred orchestral engagements and over four hundred recitals in America alone. He has also made successful tours of Europe, South America, and Australia. His prodigious repertoire includes material enough for seventy-six full recital programs, and sixty-two orchestral works. He has had a street named for him in Santiago de Chile, and he travels on a diplomatic passport. In the following conference, Mr. Arrau outlines the needs for the training of young artists.

—EDITOR'S NOTE.

thought, and worked. At its wildest, this means intensive study of all kinds of world history and customs. At its unrooted, it means digging into intensive research of little things. If, for instance, you play a Bach "Partita," don't stop at a reproduction of the notes! Discover that the work is really a series of dances. Learn those dances—and books that will explain their steps. Be able to dance a *Gavotte*, a *Sarabande*, *Leirs*, *the tango*, the rhythms. Explore the difference between the French *Corrente* and the Italian *Corrente*—and suddenly you will see that the *Corrente* is a slow, dignified dance, very different from the light, rapid *Corrente*. Make yourself actually become one of the seventeenth century personages who danced originally. Find out what they were like; how they thought, and moved, and dressed. This is all a vital part of the artistic preparation necessary to a musically significant interpretation of a Bach "Partita." And it has nothing in the world to do with the technique of fingers!

Respect the Composer's Intentions

"Even in purely technical passages, the intentions of the composer must come first. Despite today's stress on finger work, one finds much 'faking' in difficult passages. Sometimes these passages sound blurred. Sometimes they sound clear enough, but again through our search for the quick, easy way—they are not played *exactly* as the composer wrote them. Little shortcuts in fingering, and so forth are introduced. Take, for example, the final passages of the Beethoven *Concerto* for piano and violin, the final passages of *Les Adieux*. Here, there are rapid broken octaves, indicated for one hand. It is difficult—so what happens? More than one young pianist allows himself the liberty of playing them with both (Continued on Page 200)

The Pianist's Page

by Dr. Guy Maier
Noted Pianist and
Music Educator



Chopin, Prelude in C-Sharp Minor, Opus 45

THE STEP-CHILD of the Preludes, in this case one of the most attractive of Chopin's progeny, is the separate Prelude in C-Sharp Minor, Opus 45, printed for your convenience in the Music Section of this month's *ETUDE*. Approach it sensitively, for it is a shy, retiring child who does not make friends easily. Hammer-and-tong thumpers do not win its confidence, nor has a large portion of the hot-potato taken to its capacious bosom, for it does not wear its heart on its sleeve. Yet all pianists, even those whose playing lacks emotional warmth, will find a life-long friend in Chopin's ardent prelude if they will take pains to cultivate it.

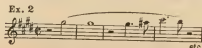
Humeck and other writers call it "improvisational," "introverted," "introspective," "Brahmsian," and let it go at that. Superficially its broken chord and melodic contours, its curving shapes in thirds and sixths do recall the Brahms "Intermezzo." Perhaps the young Johannes loved it too; if so, he learned much from it. That Rachmaninoff also must have contemplated its soaring phrases can easily be proven: program it as a Prelude by Rachmaninoff and you will often find the hoax going undetected.

Chopin at His Best

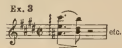
Organically it is Chopin at his economical best—an expertly woven thematic texture shot through with shafts of modulatory light. In Measure 5 the rising flow of the persistently recurring left hand arabesque (which the right hand usually finishes):



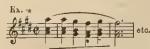
Joins the yearning right hand theme in Measure 6:



which often ends in a syncopated sigh (Measures 9 and 13):



Thereupon usually follow those irregular and tender patterns of thirds and sixths (Measure 14):

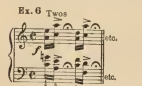


No trace is to be found here of the morbid Chopin. After the soft sigh of the opening chord phrase (Measures 1-4) the composer sets the mood of the Prelude, which I think might be called the divine discontent of aspiration. With every phrase, every modulation, he becomes less earth-bound, until in the last cadenza (Measure 79) he is rewarded with the enervating shower of golden rain. The remaining measures (80-91) with a breath-taking modulation from C-sharp minor to D major and back again might be considered thankfulness for the brief moment of exaltation.

But watch out! That shower is difficult to evoke. I advise taking his golden drops apart, examining them carefully, and studying the cadenza a week or two before you tackle the rest of the Prelude. Recommended procedure: 1. Play, analyze, and memorize each set of two chords as a single chord:



Practice hands separately until you can play the sequential patterns of each hand accurately and rapidly. Note where and how far the intervals descend. 2. Then practice hands together. This routine is to be done, of course, only up to the changing pattern (diminished seventh chords) in the sixth group of eighth notes. 3. Now work hands singly as written, first in impulses of two, accenting second chord (Ex. 6):



then in fours, accenting fourth chord (Ex. 7):



4. Practice examples 6 and 7, hands together. Don't look at the keyboard or at your hands. Practice the passage entirely by feel, no matter how slowly you

need to play it accurately. If you persist (without pecking!) you will master it much more quickly.

The diminished seventh chord sequences (from the ninth pattern) are comparatively easy if you will practice them in this pattern:



which combines thus:



Additional Details

Phrase the opening chords of the Prelude in smooth groups of four; use soft pedal and make a slight ritard. in Measure 4. Note the soft syncopated sigh (C-sharp) which finishes the phrase.

Give strong foundation (bass) tones throughout the Prelude and avoid thin or bony "pecking" at the flowing left hand (see Ex. 1) arabesque. Always play it curvilinear and ritely *legato*, using the damper pedal as long as possible. Contract phrases dynamically, as, for example, Measures 6-9 *mezzo forte*, but Measures 10-13 *piano*.

The singling chords in Measure 14 must move toward the long chord of Measure 15. Play *poco rit.* and *molto dim.* in Measure 18. Hesitate slightly before playing the chord (*pianissimo*) in Measure 19.

Throughout Measures 27-35 play all the tones in the right hand chords—top, inside, bottom—with penurious wrists. Don't jab them into the piano with free, full arm. Think of those chords in ivy-encrusted phrase groups and you will mold them into the right shapes.

Make almost no *dim.* in Measure 30, but take time for that beautiful *sibilo piano* chord (G-flat) at Measure 31. Then play *forte* and hold the rich tonal texture through to the sudden sigh in Measure 35. Play softly there, and breathe before the theme in Measure 36; change color here; begin Measure 37 ritely *pianissimo*, like a sudden remembrance of a long-forgotten beauty. From Measures 35 to 59 there emerge breath-taking passages of triadic and shimmering modulation from G-flat (35) to E-flat (39) to A-flat (43) to F (47). From here on, F-sharp predominates; those throbbing chords return (Measures 55-59) with the lovely intensity of their top, inner, and bottom tones.

Play the subsiding F-sharp arpeggio in Measure 60. 63 with as much damper pedal as it will take, and of course with soft pedal also. Start Measure 63 *pianissimo* and avoid making much crescendo. You will produce truly golden sounds on those chromatically ascending chords (Measures 63-66) if you play them with full, relaxed arm. Made immediately after the C-sharp in Measure 66 and play the brief return of the first theme with gentle yearning.

Take plenty of time to approach and to play the bitter-sweet climax in Measures 78 and 79. Give all the voices in the last half of Measure 78 firm, rich sound, but emphasize especially the two double C-sharp melody tones; and don't forget to sigh on that final C-sharp in the right hand. . . . Pause long here; then depress damper and soft pedals and let the warbling rain pour down! Use damper pedal sparingly until the final quick *rit.* and *dim.* (*pianissimo*) in the last eighth chords preceding Measure 80. Then play the C-sharp minor chord (80) solidly and rest on it. (I recommend playing an octave G-sharp in the bass.) Take your time "giving thanks" in the redemptive which follows (Measures 80-81); use pedal as long as possible; don't fade out until Measure 89, when Chopin calls for a *molto cresc.* which you know means a sudden "come out."

Brush the second last chord gently, and play the final chord with a *ppp* point-brist. dip.

What an endearing step-child Chopin has left in our care!

"MUSIC STUDY EXALTS LIFE"

Capitalizing Your Musical Ability

A Conference with

Fred Waring

Famous Conductor of Waring's Pennsylvanians

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE



FRED WARING IN ACTION
Waring met with music educators every evening, discussed problems ranging from choral singing to student interest. Important feature was program building, and which Waring is master. Educators were given Waring records, arrangements, and his famed Christmas Album as specific, practical aids for starting fall term.

"HOW can I capitalize my musical ability in order that I may have an adequate return for long years spent in music study? That is the question which thousands of young men are asking. The great problem of education itself is that of adjusting human material vocationally, to the known needs of the world, in a way which will be for the best interests of society and of the individual student. In some fields the student is apparently expected to make an enormous contribution of genius, labor, thought, and time that may lead to only a livelihood, with but a trilling remuneration. This may be idealistic, but it seems to me most unfair to the individual and to his family. It is difficult to imagine a more unjust distribution of the world's wealth. When musicians have something to give, which is of great value to their fellowmen, they should not be timid souls begging for favors. Why should inconsequential people, of trifling accomplishment and even nefarious mercenary undertakings, which contribute nothing to humanity, be generously rewarded, while a Schubert, who gives forth genius, which cannot be bought with millions, be obliged to subsist upon a pittance?"

"It has been my conviction since my youth that well-schooled and well-trained musicians have something of great importance and value to give to the world, but that with the exception of the 'top liners,' they are often very inadequately paid. This, in most cases, is by no means because of their lack of efficiency in music, but largely because they do not know how to capitalize their ability. The opportunities for well paid positions in music in the future of our country will be, in my opinion, almost limitless. In the teaching field, the colleges are already paid to it to fill top positions.

"This is one of the reasons why I propose to invest considerable effort and money in the 'Shawnee Music Workshop' plan which does not parallel in any way the work now being done by any music school, conservatory, or college, but is rather a form of clinic, in which musicians who have had previous training may direct their talent and skill into some of the more exciting and profitable means of earning a living in music. This is accomplished through periods of close association

The remarkable career of Fred Waring seems to have no limits. Mr. Waring was born at Tyrone, Pennsylvania, June 9, 1900. In the issues of *THE ETUDE* for February and March 1945 he tells of the extraordinary manner in which he built up his "Pennsylvanians" so that they have become one of the outstanding groups in the field of modern entertainment. Apart from providing the American public with beautiful music, performed by remarkable specialists, the success of the organization is so pronounced that it has enabled Mr. Waring to accumulate a very large fortune. He is now devoting much of this to musical education of a very special kind at Shawnee-on-Deleware, in a highly concentrated series of courses for choral and school music leaders. These courses are so original and so intensive that they have a most unusual effect upon all who attend them. Mr. Waring insists that they be self-supporting and at the same time be well within the means of those who attend.

—Editor's Note.

and work with practical, high-salaried musicians. The plan must necessarily be original and different. It involves rehearsals, lectures, forums, and constant daily opportunities to see the 'Pennsylvanians' at work. The plan is flexible, informal, and thoroughly democratic.

"Music, now the most democratic of all the arts, was long the monopoly of royalty and the nobility. As long as that system prevailed, musicians were the house servants of aristocratic snobs. Those days are now long past. Moreover, music in these times is not a 'closed corporation' for snobs of the intelligence class. Music is for everybody. Formal concerts of formal music will and must continue in great temples of art. But these are for



Educators watched Fred Waring's direction and rehearsal techniques in city Worthington Hall. Waring lent \$2,000 on music scores which educators used as study guides.

the relative few. Do you realize that there are still millions, coming up the cultural hill of life, who are still incapable of understanding a great symphony or a great opera? They can take it in small doses, but a long sustained program leaves them bored and bewildered. This is not strange. Nearly everyone had a great grandfather who just could not stand Bach, Wagner, or Brahms! If you do not agree with this, just go back and read some of the criticisms of a century ago. Vast numbers of people have made their first acquaintance with the beauty of the masters through popular music. . . . Thousands who ignored Chopin's *Fantasie-Lumpen*, sang its principal theme in *I'm Always Chasing Rainbows* with great delight. Popular composers, however, of creating good melodies, have indulged in this kind of pillage before. If it acquaints the greater public with the beauty of outstanding examples of musical art, it may be condoned, as it is the first step toward good taste in music that millions have ever taken. When a composer selects one of the Hungarian dances of Brahms and makes of it the song *As Years Go By*, should he be condemned? Brahms did precisely the same thing when he received that very folk theme from Edvard Tenevny, the Gypsy violinist, who himself got it from the Gypsies. Everything depends upon how the theme is arranged and presented.

More than this, the Shawnee Music Workshop plan is geared to the music needs of today and tomorrow. We are not living in the age of the hauboths of Henry VIII or the Sixteen Violins of Louis XIV. It is not difficult to find abundant evidence of just what the taste in the present day attitude toward music by the American people as a whole.

An Amazing Development

"The high schools, colleges, and music schools have been turning out prodigious young artists by the thousands, and investing these young folks with the benefits that come from music, giving them, also, a respect for modern musical ideas. These boys and girls have been growing up and see clearly the great objectives in modern social conditions which music promotes. They realize vaguely what music means in their home groups, and what it will mean tomorrow to the myriads of workers in the great industries and huge corporations in our country. There is a rhythm to modern life which music promotes, as nothing else can, and the industrial leaders in management and in labor are quick to recognize this.

"Thirty years ago, if the people of a great and still unsettled land like America wanted to hear the finest music, they might have to travel into Europe. Even in thickly settled Europe it was difficult. They were obliged to travel only a few miles. Today, in our country, however, with radio broadcasts of unparalleled excellence, they need only to be found in the parks at the cost of a few kioverts, the greatest music and entertainment of the world, performed by the finest musicians obtainable.

This has brought about a change in our entire musical educational facilities such as Man has never known. More than this, it has raised enormously the incomes of musicians. It accounts for revenues which have been added to the income of the foremost symphony orchestras operating, although some are still obliged to flump along with deficits.

There will always be a demand to see and hear performances in person. However, with the increased road expenses of the players and singers, and the prodigiously increased cost of transportation of huge orchestral and operatic groups with large salary rolls, together with relatively small box office revenues due to small audiences, the outfit can run into hundreds of thousands of dollars. Without the supplementary income from radio, many symphony orchestras would long ago have sunk into the ocean of increased costs. America therefore owes a great debt to the radio for its financial interests, which have spent millions in subsidizing the public and their own practical interests, incompensable programs confined, not to a few wealthy patrons and autocratic snobs, but extending to every home owning a radio.

"All this has resulted in a far-reaching decentralization of musical activities, once confined to a few social centers of culture. Musical advantages developed by the demand inspired by the radio are creating new centers of culture in all parts of our country. New standards of living are set, new teachers are raised, new techniques, and new music leaders develop fresh, interesting, inspiring, and exciting ideas. All these things are leading the so-called hard-headed and material businessmen to realize that there is something much about music which, when properly employed, lubricates the life of the whole community, socially, and industrially, preventing strife and increasing the happiness of individual workers, accelerating their activity, and raising the normal productivity of the community. The type of teacher or leader who can promote this kind of work renders a very valuable, a very real service, to modern life.

Finding Joy in Music

"We must learn, at the outset, to take our music more seriously. This does not mean to regard it laughably or solemnly. Quite the contrary is true. We must find incessant joy in our music as the Gypsies, the Hungarians, the Poles, and the American Negroes, feel an inner delight in serious music. Their honesty of expression puts them far ahead of the stilted artificial musicians, who make music superficial, instead of letting music make itself felt within their souls. Why do you suppose that the laudible hillbilly singer and the cowboy singer have an appeal to millions? It is because of their sincerity. When they sing, they mean it. If you cannot acquire this secret of honest sincerity in your musical art, you are not likely to succeed, no matter how hard you labor. It is the very first step toward artistic triumph.

"Professionalism in music may be ruinous, and sometimes is. The world has no use for perfunctory music. The performers (all of them) must enjoy every second of their music, making it live vividly, like that of enthusiastic amateurs: else the whole work becomes flat and mechanical. The 'Transylvanians' work incessantly, every second at rehearsal, and at performances to avoid the perfunctory. The music must live 'over the air' because it is not going out to robots, but to live people. For every minute of our performance there have been hours of preparation and intense but happy rehearsal. I have been accused of being a perfectionist, but no detail is too small to be ignored. This is not an amateur job for one person, and I have three assistant conductors, all finely trained musicians and specialists. It is also necessary to have a group of seven expert music arrangers, all of whom are upon regular salaries. The cost of development and maintenance of our library throughout the year averages over two thousand dollars. Every year our arranger keeps up to the highest standards of musicianship even in the case of the latest 'popular' tunes or ballads.

"The great masters did not hesitate to employ the folk melodies, the folk tunes, and their symphonies. There is many a little peasant ditty to be found in the works of Handel, Haydn, Beethoven, and even Brahms. They used this folk-born material, just as Shakespeare used the folk tales of previous centuries in his plays. Even in our country, suggestions of the folk tunes of yesterday may be found in some of our most famous orchestral works. When these tunes are represented in choral and orchestral garb of a symphonic character, they take on a new life. Our American composers of the songs of the people have been amazingly prolific for several decades, and many of the excellent and original themes they have evolved are extremely beautiful and interesting. Give them the orchestral and choral atmosphere that would fascinate a Richard Wagner, a Hector Berlioz, or a Nikolai Rimsky-Korsakoff, and they stand out like jewels.

"Of our serious composers, a few, in a more modern garb, have acquainted millions with the lovely melodies of Bach, Handel, Mozart, Beethoven, Chopin, Liszt, and Tchaikovsky.

"Many of our serious composers are looking to fine choral singing to find in saving our English language in America from the various distortions of dialect and mispronunciations which have attacked it from all parts of the world. Our language, when employed in all

its purity, nobility, and susceptibility to thought and expression, is one of the richest means of human communication. When heard in its perfection, naturally, without affectation or exaggeration, it is so excellently beautiful. If everyone spoke and sang correctly, beautiful diction would be a simple matter, but so many pervasions have crept in, that much of the English we hear in the street is anything but inspiring. This made necessary, in the vocal part of our program, a most careful analysis of the elements of speech, always remembering that the first office of speech is the communication of thought.

"Thought in language is conveyed by vowels framed in consonants. Generally speaking, vowels are framed in consonants. The type of teacher or leader who can promote this kind of work renders a very valuable, a very real service, to modern life.

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DR. FRANCIS L. YORK

"Dear Papa,

"I could express my feelings of love and affection for you, dear Daddy, more easily if I could put them in notes of music on the piano."

Overcoming Prejudice

"The chorus has always been a conspicuous factor in the broadness and in the recordings of the 'Transylvanians.' You have no idea how much commercial, managerial opposition I encountered at first in insisting upon an impeccable chorus. I was assured that they could not possibly succeed. It has proved its importance over and over again and is now an integral part of everything we do. We have a whole corps of members capable of doing the finest kind of solo work. The chorus is the backbone of the first and the last of our work. Every member of the chorus is individually of every singer is brought out in the same mass, although blended in the whole.

"Finally, comes the interpretative side of our work in the ensemble in which every effort is made to bring out the inner meaning of the words, and the composer. Interpretation is everything. The same words and the same music might be sung by a 'barber shop' quartet, and its significance would be enormously different from the rendition given by a superlatively trained group of singers and players in a modern arrangement, after adequate rehearsals. The modern American arrangers rank with the most brilliant minds of the history of music and choose their colors from a vivid tone palette, to achieve effects of tone coloring that are epochal.

"Two years ago it occurred to me that there were large numbers of students and conductors of educational and other non-professional groups who would like to have an opportunity to become acquainted with our choral and broadcasting technique. Now, at a school, and in a first hand observation of a professional group of great musicians, who have successfully used these techniques of a half a year after year. We are not a closed corporation and we have the lovely melody of our methods. The more they can be spread, the better it will be pleased. I discussed this with my staff and they all enthusiastically with the idea of giving a study. This first course was expected to be a New York given without charge to those who took it. It was so successful that a second course, also without charge, was given in the summer of 1946. (Continued on Page 226)

Chopin and the Gypsy Renaissance

by Dr. Francis L. York

Dr. Francis L. York, who was born March 9, 1861 at Ontonagon, Michigan, has one of the most distinguished records in the annals of American piano teaching. All of his life he has made a special study of Chopin and his works. After much persuasion, THE ETUDE induced Dr. York to write some of his findings. This is an article which all Chopin lovers will want to preserve.

—EDITOR'S NOTE.

effeminate, neuritic weakling and interpreters everything he wrote with this mind. For many years his greatest works were not played or known. Only his Nocturnes were well known, that is, some of them; and Nocturnes do not, as a rule, express the most forceful and virile side of music—though in Chopin's Nocturnes may be found passages that are far from being effeminate or effeminate. This of course has led to false interpretations of many of his compositions. For instance, the happy little sketch of a Mazurka, Number Seven of the "Preludes," is commonly played at a tempo twice as slow as the nature of the piece demands, as if it were a doleful *Faneral*. This false interpretation may be due to regarding the tempo mark, *Andantino*, as meaning slower than *Adante*, whereas Chopin always used it as meaning faster than *Andante*. If you play Number Five of the "Preludes" rapidly, Number Six very slowly, Number Seven *Allegretto*, Number Eight rapidly, we have very nearly the artistic arrangement of tempo for all the great masters in their Sonatas. If the student will notice the arrangement of these "Preludes," he will find how skillfully Chopin places them in order, so that they contrast sharply with each other, especially in tempo; and Chopin himself played them in the order written. Playing this little song *Lento*, immediately following Number Six, which is marked *alto tempo*, is bad interpretation and is anything but artistic.

At the time he wrote his first Polonaise, the one in G-sharp minor, Chopin was about twelve years old. He was then staying at the home of one of the nobility, and was so full of spirits and mischievousness that his hosts called him a "little devil"; and this frankness was very much to his advantage. He was very lively and in distress. It was at about this age that he and his two sisters used to write every week a "newspaper," mostly about their own activities, which was circulated among his friends in the street. If you know what where he studied. This little paper was full of fun and even of the most absurd nonsense, telling in a humorous way of the little happenings at home or in the school. In telling of his own experiences, Chopin called himself "M. Pichon" (an anagram for Chopin), and relates his difficulties in learning to ride horseback. He says that he stays on the horse's back, not through any skill of his own, but entirely through the good nature of the horse. One time one of his sisters in the family pony had that committed suicide, and says that the drake's reason for the rash act could not be determined because the drake's family refused to talk. The rest of the issue is fully and humorously in another issue he tells about playing for his sisters his composition called *The Village Jew Merchant*. This is Number Thirteen of the Mazurkas and is usually regarded by the wise critics as a very serious composition expressing "hectic despair." If you know what that is—but it is really a humorous description of what a little Jewish merchant sees when he shuffles to the front of his shop in his carpet slippers and watches the passing crowds and listens to the music of the street of a drunken man in the street. Szuk, a Polish writer who gave many anecdotes of Chopin, says the place was known all over Poland even before Chopin left his home, as the *Little Jew*. Nothing in piano literature

so skillfully expresses the ridiculously unsteady motions and care lechrymousness of an imbecile in the madman stage. What could more graphically describe the querulous complaint of the poor wretch than the following, the measure marked *poco rit.*



I can find nothing in the next example, which is Measure 28 of the Mazurka, but Chopin's description of the very uncertain and unstable gait of our poor alcoholic—certainly, as an expression of "hectic despair" is a dismal failure.



In the following example, Measure 16 from the end, the poor fellow apparently has a bad case of lightheadedness which interrupts his attempts to repeat his previous complaint.



Finally, after one or two more feeble attempts, he flunks peacefully into slumber, and the merchant shuffles back into his shop, making a rather unfeeling comment on the fellow's state.

That Chopin's of a happy disposition is abundantly proved by the stories told by his own letters and by some of his friends. They tell of his clownish pranks, his delight in imitating important personages (including the Czar of Russia and the Emperor of Austria), making fun of their characteristics, and even imitating their appearance. He had such control of the muscles of his face that he could make himself resemble another person. All the muscles of his body were also extraordinarily flexible. Chopin's pupil, Gutmann, tells of his sitting on the floor and throwing his legs over his head onto the back of his neck, like an acrobat or a contortionist. When he played, his hands, though small, seemed, as Heller said, to unfold themselves over the keyboard. He appeared one night at the home of a friend, dressed as a Pierrot and danced about, indulging in all sorts of pranks, acrobatic and otherwise, for an hour or more, much to the amusement of his friends. 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EDWARD ELLSWORTH HIPSHER

by Guy McCoy

IT IS with profound regret that *THE ERUME* informs its readers of the death of Dr. Edward Ellsworth Hipshe, who from 1929 to 1947 was Associate Editor of this magazine. Dr. Hipshe, music critic, author, editor, composer, passed away March 7th in City Hospital, Marion, Ohio, after a week's illness of uremic poisoning. He was seventy-six. He had resided in Marion, his native city, following his withdrawal in 1944 from all activities in Philadelphia.

Born in Caledonia, near Marion, March 28th, 1871, Dr. Hipshe's musical education was carried on at Valparaiso University; the Royal Academy of Music, London; and in Florence, Italy. Before joining *THE ERUME* staff, Dr. Hipshe enjoyed a distinguished career of some twenty-five years as musical director in various colleges, including Hinesboro Normal College (Iowa), Holbrook Normal College (Tennessee), Marion Conservatory of Music (Ohio), and Morris Harvey College (West Virginia).

Dr. Hipshe's love of music, literature, and allied arts found expression in his many activities in the cultural life of Philadelphia. He was President for seven years of the Philadelphia Music Teachers Association; Founder-President of the Mozart Society of Philadelphia; Vice-President for Music of the Pennsylvania Arts and Sciences Society; a member of the Board of Directors of the Inland-American Symphony Orchestra, and of the Pennsylvania Philharmonic Orchestra Society; a member of the Executive Council of the Philadelphia Branch of the Dickens Fellowship; and a life member of the Philadelphia Society for the Preservation of Landmarks. His activities also included membership in the China Institute of America, the Yale Forge Historical Society, the Pennsylvania Art Museum, and the Ohio Society of Philadelphia.

Dr. Hipshe was also an authority on cacti, and took pride in the fact that at one time he had owned one of the largest and most varied collections of cactaceae plants in the world.

In recognition of his outstanding accomplishments, Temple University, in 1933, conferred upon him the honorary degree of Doctor of Music. Dr. Hipshe's

DR. EDWARD ELLSWORTH HIPSHER

compositions include songs and piano pieces. He compiled and edited two choral collections: "Choir Book for Women's Voices," and "Choral Art Repertoire." His greatest literary achievement was as author of "American Opera and Its Composers," the first and only complete work on this subject in existence.

Dr. Hipshe was in every sense of the word a self-made man, and the writer of these lines, an associate of his for a number of years, and who later succeeded him in the Assistant Editorship of this magazine, joins the other members of *THE ERUME* staff and its readers everywhere in honoring one who accomplished much in the face of many difficulties.

Chopin and the Chopin Renaissance

(Continued from Page 213)

George Sand said that Chopin would turn away from his friends, go to the mirror, stand there for a moment and turn back completely altered in appearance—perhaps looking like an Englishman of the middle class. He was very fond of being with children and would spend a whole morning playing Blind Man's Buff and telling them stories.

I hardly need to remind you of the whirling motion of the so-called *Minute Waltz*, as everyone is familiar with the story of Chopin's improvising it after he had watched George Sand's little child chase its tail, going round and round, as little dogs sometimes do. Un-



fortunately, history does not inform us whether the little animal attained its end. At any rate, Chopin has the humor of the situation and as always, with Waltz was always known as *The Little Dog's Waltz*.

As an expression of pure joy, even of boisterous hilarity, what can equal the passage in the *B-major Mazurka* shown in Ex. 4?

Then, too, there is a lot of grim humor a little farther on in the same *Mazurka* where, in the next example, the Russian impoliteness and rather sardonically mocks the Socratic joyous outburst, reminding one of a somewhat similar effect in the last three notes of Beethoven's "Sonata, Op. 14, No. 2."

In 1833 one of Chopin's friends wrote to Chopin's parents that their son had grown so big and strong. Chopin says of himself, "I feel splendid!" This does not at all agree with the usual pathetic description of Chopin given us by his biographers. He still kept his

love of the ridiculous, so noticeable in his youth. He writes to his friend and pupil, Fontana, the following bit of nonsense: "Give Jasia for lunch a splash of beer and parrot's kidneys in tomato sauce. Take a bath of an infusion of wheats." Another passage in the same letter is so much in the style of the humor of Rabelais to be quoted here. Chopin, in his letters, often alludes humorously to himself and to his personal appearance. He frequently speaks of his crooked nose, his long nose, and complains that the flies light on it. He signs a letter, "Your friend with the big nose and the undeveloped fourth finger, Chopin." He tells of his unsuccessful attempt to raise whiskers, saying that on the right side they do very well but on the left they do not. He refuses to grow, though he says that it is not so much important for "you always turn up the right side to the audience." He also thinks it something of a joke that he has to have his hair curled and is obliged to wear white kid gloves.

As an example of his ability to impersonate other people the following story is told. A Polish pianist came to Paris and, as they all did, called on Chopin. He expressed a wish to meet and hear the best pianist who were then in Paris. He asked Chopin to help him and said he was particularly anxious to hear a pianist now forgotten, but quite a celebrity at his time, a certain M. Pixis. Chopin was in one of his prankish moods and told him that it was unnecessary to see or hear Pixis, as he himself could represent him. Accordingly, he made his face look like Pixis, sat down to the piano and played exactly in Pixis' manner and style. That evening Chopin took his companion to the opera. Chopin was himself constant in his attendance at the opera. At the close of the first act, Chopin saw in a box opposite someone to whom he wished to speak, and left his own box to go across the house. While he was away, who should enter his box but the identical Pixis himself. The Polish gentleman looked up and said, "Oh you don't need to go on with that farce any more." Pixis said that he had been told that Chopin was naturally much astonished to hear himself so addressed by a perfect stranger, but just then Chopin returned, explained the situation, and they all had a good laugh over it. Such an imitation seems to us hardly possible, but Chopin's ability to do these things is well authenticated and he evidently thoroughly enjoyed doing so.

Although he was celebrated for the delicacy of his playing, he was quite able to produce great volume of tone from the piano. G. Mathias, his most famous pupil and a celebrated pianist himself, in a letter a copy of which is in my possession, exclaims "What force, yes force there was in his playing," and says that it is a cantabile typical playing his tone was "immense." But he detested piano pedaling. His *Polonaises* surely show no lack of virility, neither do his *Scherzos*, his *Fantasies*, many of his *Préludes* and *Etudes*. He was acknowledged to be the first pianist in Paris, when about the year 1840 Paris was the home of most of the greatest pianists of the world, including Liszt. Among all these pianistic giants, Chopin easily held his own.

Though he was never robust, Chopin, until the last years of his life was in fairly good health. He was capable of doing an immense amount of work, sometimes composing all night, sometimes getting up in the middle of the night to begin his day's work. He seems to have had a wire frame—like steel wires like his beloved piano. Even in the very last weeks of his life, when he was desperately unwell, he could write joyfully of the unusual playing of ladies in Scotland—very comically playing wrong notes. He was fond of telling funny stories and would write them in his letters to his friends. For example, he tells them that a German landowner, intending his work back to a camp of French soldiers answered to the challenge of "Qui va là?" (Continued on Page 265)

During a general strike in the typesetters' union affecting the establishment which produces *THE ERUME*, our readers are asked to overlook certain typographical inconsistencies in this issue of *THE ERUME* and any possible resultant lateness in delivery.

My Twenty Favorite Records and Why

An Article of Rare, Authoritative Interest

by Charles O'Connell

Author of the Sensationally Successful
"The Other Side of the Record"

Moussorgsky-Stokowski: Boris Godunoff (Symphonic Synthesis)
Leopold Stokowski and the Philadelphia Orchestra
Victor DM-391

Frank: Symphony in D minor
San Francisco Symphony Orchestra, Pierre Monteux, conductor
Victor DM-840

Kern: My Bill (from Show Boat)
Carol Bruce
Columbia

Messager: J'ai Deux Amants (from L'amour Moque)
Yvonne Pilemets
Victor C-8

An International Song Recital
Bévo
D.P.-116

Brahms: Concerto for Piano and Orchestra No. 2, in B-flat major
Vladimir Horowitz, pianist, with Arturo Toscanini and the NBC Symphony Orchestra
Victor DM-740

Gershwin: Rhapsody in Blue
Jascha Heifetz, pianist, with the Boston "Pops" Orchestra
Arthur Fiedler, conductor
Victor DM-358

Mozart: Vedrai, carino (from Act 2, Don Giovanni)
Luceria Bori, soprano
Victor 1846

Wagner: Die Gotterdammerung: Brunnhilde's Immolation
Arturo Toscanini and the NBC Symphony Orchestra,
Helen Traubel, soprano
Victor DM-978

Richard Strauss: Duet for Two Sopranos (from Ariadne auf Naxos)
Marta Fuchs and Elsa Wieber
T-SK-1477

Palestrina: Missa Popeae Marcellii (Mass)—Pope Marcellus
Westminster Cathedral Choir
Victor 35941, 35942, 35943, 35944

Archangel: The Creed
Chaplain and Choir of Russian Church in Paris
Victor 7715

Great Songs of Faith
Marion Anderson, contralto, with Samuel Mayes, assisting
"celist, and the Victor Symphony Orchestra, Charles O'Connell, conductor
Victor M-850

Colpado: El Salón México
Chaplain and Choir of Russian Church in Paris
Victor 7715

Mozart: Il mio tesoro (La My Beloved)
from Don Giovanni
John McCormack, tenor
Victor

Richard Strauss: An Einsamer Quelle
Jascha Heifetz, violinist
Victor

Beethoven: Concerto for Violin and Orchestra in D Major
Joseph Szigeti, violinist, with Bruno Walter and the Philadelphia Symphony Orchestra of New York
Columbia M-177

No man is in better position to write this article than Charles O'Connell. For the greater part of his life he was at the head of the Recording Department of RCA-Victor and later held a similar position with Columbia Records. He has had an important part in making a large number of the world's most famous records. His book, "The Other Side of the Record," has had a startling reception. Mr. O'Connell was born at Chicago, Massachusetts, April 22, 1900. He received his B.A. at the Catholic School and College of the Holy Cross. He studied piano with Frederick Mariner, and organ and conducting in Paris with Widor. In 1926 he became assistant conductor of the Philadelphia Orchestra. Mr. O'Connell has conducted most of the foremost orchestras in America. He is the author of "The Victor Book of the Records" and "Victor Book of the Opera." Mr. O'Connell selects, at the request of *THE ERUME*, his twenty favorite records. Unfortunately, paper limitations make it necessary to print the second part of this article in the May issue. We are sure that record fans will look forward to it. —EDITOR'S NOTE.

Dogani: Nois
E. Power Biggs, organist
Victor M-616

Bloch: Schelomo
Emanuel Feuermann, 'cellist, with Leopold Stokowski and the Philadelphia Orchestra
Victor DM-698

Schoenberg: Song of the Wood Dove
(from Gurre-Lieder)
Rose Bampton and the Philadelphia Orchestra conducted by Leopold Stokowski
Victor M-127

DURING a rather long period of association with the making of records of some of our mutual familiarity with the records of serious music issued by all the major producers, I have been asked perhaps hundreds of times to specify which records I consider best of all the thousands with which I have necessarily become acquainted. It has never before been practical, or at least polite, for me to give a satisfactory answer, although I have often wanted to do so. During the past twenty years I have been connected with two of the major recording companies—first with Victor until 1944, and then with Columbia until 1947. To list my choicest records requires that I venture into the catalogs of recording companies other than Victor and Columbia, and I did not feel that I could do this publicly while associated with any recording organization. When the editor of *THE ERUME*, after the publication of my book, "The Other Side of the Record," in which I was free of all commercial entanglements, asked me to enumerate my choicest records I was both pleased and flattered; pleased because for once I could accept the opportunity and flattered because he considered my opinion valuable enough to merit circulation among the musical people who read *THE ERUME*.

Before discussing my favorite records enumerated above, I should give you some intimation of the basis

for my choice. I have considered four factors: first, the repertoire; second, the performance; third, the recording quality regarded from a technical point of view; and finally, the performer. These four factors have not the same value in the various selections I have made. Any given record may be defective in one or two of the four factors, but so superlative in one or two of the others that I must perforce choose it. A perfect example of this is my first selection: Moussorgsky-Stokowski: Boris Godunoff (Symphonic Synthesis) Leopold Stokowski and the Philadelphia Orchestra—Victor DM-391. From the musical-technical point of view, this record seems to me the most beautiful in anybody's catalog. I know nothing to equal it in sonority, in orchestral color, in extent of dynamic range, or in fidelity. For sheer excitement it has few peers. The source of the music, Moussorgsky's opera, "Boris Godunoff," is in my belief the most profound and moving and intensely dramatic musical work for the stage in the whole operatic repertoire. It is true that as an opera "Boris Godunoff" is episodic and loosely constructed; it is true that Mr. Stokowski's "synthesis" is highly arbitrary arrangement and, furthermore, is based more directly upon Rimsky-Korsakoff's reconstruction than upon Moussorgsky's original. I maintain, nevertheless, that if one can accept, as I can and do, Mr. Stokowski's thesis that dramatic elements of certain operatic works can be so justified and so integrated as to make a symphonic poem of overpowering dramatic impact, then his (Continued on Page 226)

Photo by R. T. Donner

CHARLES O'CONNELL

Of Ties and Slurs

Would you please help me out with a problem I've encountered in a while the question of tie and slur versus slur. I have given my pupils a technical answer as given in my musical dictionary, but that does not satisfy them. All ties are not simple little ties. Sometimes one has to watch very carefully in writing a slur in a tie, and not a slur. For instance in the *Romance in A-flat*, by Rimsky-Korsakov, there are a number of ties throughout the whole selection. How can I explain the difference between a slur and a tie satisfactorily, so that if a student picked up a new selection he would be able without any guidance to point out and determine the way ties.

—(Mrs.) E. S. Wyming.

Although both ties and slurs are identical in appearance, there is a wide difference between them, since the tie represents "value" while the slur refers to "punctuation." In a tie, the curved line connects the heads of the notes involved. In a slur, this curved line is placed above, or below the notes. Let's elaborate a little by taking a few examples from the *Romance* you mention:

In measure one, two, three, four, and five, the curved lines are slurs and they indicate that the notes concerned must be played *legato*; a violinist would play them with one stroke of his bow, and a vocalist would sing them in one breath. On the other hand, the F-sharp in Measure 6 is tied to the next F-sharp in Measure 8; and again, the F-natural in Measure 8 is tied to the next F-natural in Measure 9.

A student should have no difficulty in figuring out which is which, for apart from the above-mentioned graphical divergence, a tie connects necessarily the same notes, simply increasing the value of the first one, whereas a slur applies to different notes, all of which have to be played. Should the slur apply to identical notes, these notes have dots (unless forgotten by the engraver . . .), and they are played *piano*, "carried over," half way between detached, and *legato*.

An excellent demonstration of all different instances is found in Grieg's charming lyric piece, *As den Frøiløve*.

Superficial Work

I am just completing a Fourth Grade Book for the Piano. My teacher has allowed me during this grade, to work on several more advanced pieces and also several sonatas, such as Beethoven's "Pathétique," and so forth. I have made no attempt to try to work up the proper speed on any of these compositions, neither do I spend a great deal of time on any of them, only enough to get the fingering, and so forth. Now I would like to know if this type of practice might possibly do more harm than good in the long run. I would appreciate very much your views on this matter.

—(Miss) M. G. M., Minnesota.

While the way you work on those compositions cannot actually hurt you back, it is harmful in this that it prevents you from getting ahead. By skimming over the surface without making attempts at reaching more perfection, you merely stagnate. Remember, progress comes from polishing up, again and again and over more, one composition. Each time you come back to it, you gain, you enrich your means of doing better and to other pieces which you are learning or will

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

learn in the years ahead. To quote two eloquent French verses:

"Cent fois, sur le métier, remettez votre ouvrage, Polissez sans cesse, et le repolissez."

"(Place your work back, one hundred times, upon the bench. Polish it without cease, and polish it again.)"

Each small improvement—technical, tonal, or interpretative—is like one more step ascended on the ladder of achievement. By continued application the small pile of betterment becomes a hill, then a mountain.

In conclusion: give up superficiality, and insist a type of practice that goes to the depth of things. Will you be immeasurably gratified with the results.

Flat, or Natural?

In a recent recording of the Chopin Prelude, Opus 28, No. 20, by Egon Petri, I was surprised to hear E-flat in the middle line on the fourth beat of measure three. This results in a minor, which I find offensive to my ear, accustomed to E-natural and the major chord leading into the dominant seventh of G major. I have looked up several reliable editions, and all agree on that notation. Will you please advise me if Petri is to be credited with an error, or am I to change the way I have been playing and teaching this piece for the past twenty years?

—S. Z. Washington.

All reliable editions notwithstanding, Petri is right! This much discussed piece was settled once for all ten years ago, when at the time of the Exposition des Arts à Beaulieu a special exhibit honoring Polish art was organized. On that occasion M. Edouard Ganche, president of the Société Chopin and author of the remarkable book, "Frédéric Chopin, His Life and Works," produced a copy of the

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

original edition of the Preludes which had belonged to one of the master's pupils. It bore many annotations marked in pencil during the lessons, and right there, in front of the E, was a flat unmistakably inscribed by Chopin's own hand. Thus a controversy of long standing among Parisian musical circles was brought to an end.

One could also argue, in support of the E-flat, that the pattern of the initial four measures is better balanced with their fourth beats alternating in 10, Minor—20, Major—30, Minor—40, Major, but any further debating would be superfluous in view of the clear evidence so let's just come to a streamlined conclusion: "E-flat . . . 'tough said!"

Good Old Hanon

Heavens . . . Heavens! Now comes a letter from that greatest of piano pedagogues, our good friend, "le Maître" Isidor Philipp himself!

"I see, to my regret, that in your Piano Clinics you are going to discuss that ridiculous opus by Hanon. When I think that this Hanon has met with more success than 'The Rhythm of the Fingers,' so remarkable by Stamaty, and that artists such as Safonoff and others have honored it by editing it, it makes me feel utterly disgusted."

Obviously the Master is on the war path, and I can just see him at his desk, writing his letter with a billigrent pen, the corners of his mouth drooping, his eyes looking up in little position, his eyes throwing flashes of lightning, and even his eyebrows bristling!

I also remember kind, debonnaire Monsieur Hanon. I was about six years old and taking my first year of pianistic study. We lived in the North of France where he was an organist and teacher, but he was an organist and taught piano. Once he came to lecture and our pupils' recital given by his teacher, at which I performed Madame de Galar's nocturne, *Le Chant du Berger*. Monsieur Hanon was a soft-spoken, gentle, friendly man who was an antiquated "Prince Albert" frock coat, had white hair, sideburns like an old-style French admiral, suspect, at that time, that before my eyes stood a man whose name was going to become famous among piano teachers and suspected it himself.

But, rightly or wrongly, the "Virtuoso Pianist" has become a household word wherever five continents, and once in Paris the noted Russian composer-teacher, Sergei Liapounov, told me that during his many years of professorship at the Moscow Conservatory he used it constantly. Of course the "Virtuoso Pianist" may appear somewhat simple or primitive in its original text. But modernized and amplified by the addition of rhythms, modulation, transposition, or other devices such as one finds in editions by Robyn Lindquist, Thompson, Cusenza, Burdick, and others, it affords a most valuable material for breaking the fingers into a high degree of smooth velocity. In my opinion, it can legitimately find a place next to—if I dare to mention the two names in the same breath—Isidor Philipp's "Complete School of Pianoforte Technique," the above-mentioned, and admirable, "Rhythm of the Fingers," by Stamaty; William Mason's "Touch and Technique for Artistic Piano Playing"; James Francis Cooke's "Mastering the Scales and Arpeggios"; the Alois Schmitt "Preparatory Exercises"; and others which do not cater to passing fads but have their value on the proven ground of outstanding results.

The Last Hope

In these days when a pupil, age thirteen, who disobeys all the rules of his studies, is very careless in this respect and it causes him to lose time. I fear it is too late to correct her careless habits at the piano, but thought you could suggest our last hope. Even though I've done all I can, I don't like to feel responsible for such playing; she fumbles around the keys so much, and strikes so many wrong notes, that I am utterly disgusted. She is stupid. I give her up! Her previous teacher told me she gave the girl up because she could not find any solution for her problem.

—(Mrs.) E. F. M., Oregon.

Hold on . . . Keep your chin up . . . Don't give up the fight; there still is hope! You might find your solution in a new idea (now in the United States, at least, for in European conservatories it has existed for a century and his produced outstanding results). I refer to the "group teaching" discussed by several teachers on the Pianist's Page of the January issue. One might take a lead from their suggestions, and organize a group among your students, which will include this almost hopeless case.

Through hearing other pupils play correctly and watching their progress, this girl may feel ashamed of her inferiority and realize that her lack of concentration is causing her to lose time. Why not try this ultimate remedy? It might be just the incentive she needs, the stimulus that will awaken her ambition and carry her out of a stagnation which is giving you so much concern.

"THE YOUNG MAN who enters professional music today does well to realize that there is only one choice before him: either he must stick to it, regardless of discouragements, in a sort of total-mobilization, all-out-struggle of mind, or he had better get into some other calling. If he gives up, both he and music will be the better for it. If he sticks, he needs to do a great deal more than master one instrument, one specialty, one field of activity. The best chances today in music are, quite simply, for all-round musicians, who can turn their hands and their abilities to any and every sort of musical task. In this sense, our musical life is closer to that of the great classic age, during the nineteenth century, when a pianist could survive as a pianist in the previous century, and again in the following one, such highly specialized abilities were, and are, only a part of the wider ability to serve capably in music. There always was at the top for a lad who wants to become a pianist. He may succeed; then again, he may not. He stands a better chance in music, however, if he takes time from his pianistic preparation to learn sight reading, score reading, arranging, composing—anything and everything that has to do with music. The fact is that the music world is unpredictable, in its professional sense. Sometimes, too, the gathering of laurels may not seem fair. Success can often come from the most unlikely source, rather than of study and training. And no one knows the field in which the lucky break will offer itself. Thus, it is a good idea to be prepared in all fields!"

Useful Tools

"Three useful tools are fluent sight reading, score reading, and accurate memory. All of them are, to an extent, inborn, but all can be developed. It has been my experience that daily self-imposed drills build the best development. The trick of mastering reading is to plunge in and keep working every day, no matter how over development of the music. I had to earn my own way as a student; the job I got was that of accompanist in a vocal studio, and the new that I had to read, accurately, and the new was a great help. It was the first of the breaks, or difficulties, that turned out to be breaks of fortune."

"Like fluent reading, accurate memory is also a part of an inborn aptitude—regardless of music, some people simply remember dates, phone numbers, and so forth, better than others—but it, too, can be developed. My own system was to set myself a small limit, which I increased at regular intervals. I began by making myself memorize one bar of music a day for a week. The next week I increased the assignment to two bars; the next to four; then to eight. As you go on, it gets easier; indeed, the greater the difficulty you set yourself, the simpler the normal assignments appear by contrast. I remember finding it taxing, at one time, to memorize eight bars of new music a day. By the next week, when I made myself advance to the sixteenth class, the eight seemed simple! The same is true of the kind of music you memorize. I began on song accompaniments (because of the work I was then doing), and carried my way over to the piano literature. By the time I was working on sonatas, the song accompaniments seemed simple—and when I made myself transfer to orchestral scores, the sonatas seemed easy!"

Methods of Memorizing

"The question of memorizing brings up the matter of method: shall one memorize by sound, analytically? I have found that while all means and methods come into play, the surest progress lies along the lines of analysis. I did my best memory-practicing on contrapuntal music—Bach Fugues, for example—tracing the various voices and noting such so that I could play any of them, from memory, both with and without the others. I have found this kind of memory development far sounder than learning a work measure for measure, note by note, and then trying to put it together musically, and it makes for greater security. Practice memorizing horizontally (on the printed page); memorize away from your instrument, concentrating your mind on the music."

Brakes and Breaks

A Conference with

Walter Hendl

Assistant Conductor,

New York Philharmonic-Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Walter Hendl, eminent young American conductor-pianist-composer, was born in New Jersey and pursued his chief studies at The Curtis Institute of Music, which he entered at nineteen, a year after having won the New Jersey State Music Contest sponsored by the Griffith Foundation. While a student, he supported himself by reading accompaniments in a vocal studio, teaching, and learning to know the hard road to success. At twenty-two, he joined the faculty of Sarah Lawrence College. During the summers (1941 and 1942), he studied conducting under Serge Koussevitzky, conducted several of the Tanglewood Festival concerts, and appeared as piano soloist. In 1942 he entered the Army Air Force Ferry Command and was honorably discharged in 1944, after six months' hospitalization. While convalescing at Mitchell Field Hospital, discouraged and depressed, he won the attention of Mrs. Francis McFarland, a Grey Lady of the Red Cross, who set in motion interests which resulted in his being asked to write the score for the full-play, "Dark of the Moon." This was his first work at serious composition. He finished the score in one month, and the play ran as a Broadway hit-show. After a number of guest appearances as conductor, Mr. Hendl was appointed Assistant Conductor of the New York Philharmonic-Symphony Orchestra, where he earned new laurels as substitute for Artur Rodzinski. In addition to his official duties, Mr. Hendl makes frequent appearances as guest conductor and as piano soloist, and serves on the faculty of the Juilliard School of Music.

—EASTON'S NOTE.

the bass clef, you (also automatically) eliminate the need of putting in a third finger. Again, most of the work is done by the fingers. By transposing intervals, you have to go through the formidable process of thinking everything down a perfect fifth—but by acousting yourself to the mezzo-soprano clef, it all comes naturally.

Be Ready for the Break

"Naturally, self-imposed drills of this sort are simply part of the daily work at music. They should not crowd out practice or theoretical study. The goal of all study should be the development of that all-round general musicianship which will enable an ambitious youngster to take hold of any work which comes his way. In my own work, situations that began as definite handicaps have turned into actual advantages. For instance! "During my second year at the Curtis Institute, I developed a bad neuritis which prohibited more than one or two hours a day at the piano. At the start, that seemed a crushing blow. But I drew two definite advantages from it. First, I trained myself to learn music away from the piano. It was an excellent practice, but I doubt that I would have had the sense to do it but for the inability to play as much as I wanted. In second place, I turned my thoughts to conducting, the wider arm gestures causing less difficulty. Thus, neuritis caused me to learn the hard way what I advocate for all young musicians, regardless of handicaps: specialize in music."

"Again, when I began my conducting studies, I had certain difficulties in mastering baton techniques. Indeed, my progress was so dubious that at one time I was seriously discouraged from continuing this work. I wanted to go on, though, and resolved to make up for my shortcomings by other means. Accordingly, I put my memory training to new use. And when I came to class, the week after the disappointing criticism, with the "Dark of the Moon" score completely memorized, my standing began to look up."

"A useful, if hard, fact to keep in mind is that there are always more people for (Continued on Page 200)

WALTER HENDL

trating on the musical continuity, and not on finger positions; and work with your mind rather than with your fingers. The digital memory that comes from the sheer mechanics of playing the same notes frequently enough, is not to be relied upon in moments of stress.

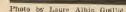
"The same plan of working for musical continuity helps greatly in learning to read scores. Unless the work in question is altogether homophonic or chordal, leave harmony alone and follow the score according to thematic lines and structure. The trick of score reading is to pick out the main themes, and then acquiring facility of detail as you go along. I always break down a new score in terms of its main thematic material, tracing this phrase through, in its entirety. Then I go back to find secondary material, and so forth. In this way, I add the subsidiary ideas, leaving details and embellishments for the end."

"It is helpful to learn to work in all seven clefs. When, automatically, you think an E-flat clarinet in

Our Astonishing Musical Beginnings At Bethlehem

Part Three
by Paul G. Chancellor

Dr. Chancellor is a member of the faculty of the famous Hill School at Pottstown, Pennsylvania, and an authority on Pennsylvania folklore. —EDITOR'S NOTE.



ANDRÉ GIDE

Born in 1889 within sight of the Luxembourg Gardens on the left bank of the Seine, Gide was bred in Normandy, and despite his many wanderings over the face of Europe and Africa, he always remained faithful to his pink and white blossoms of the apple orchards which he had so often attempted to write and the precocious manifestations of his artistic ability: for André Gide, without becoming a professional, has found his piano a lifelong refuge from the anxieties, the sorrows, the discouragements so often his lot as a writer. His passion for the piano (this instrument has been his constant companion, a result there is only one master whose works ever have satisfied him completely: Chopin. They have brought to him a constantly refreshed flow of ineffable emotion, a wealth, a beauty the depth of which he could never fathom. And he has never been able to write Gide is what we might call an "intuitive" composer. He operates or symphonic music have had little, or no appeal. He loved the piano — and likely still does, despite his claim of having said farewell to music — to his own exclusive, confidential possibilities, and because of its gentle, confidential possibilities, and because of its gentle, confidential possibilities, and because of the freude, in a lingering twilight. There-

fore, is it not natural that at a time when the French literary world was submerged under a potent wave of Wagnerism, young André Gide stood apart—like Debussy—from the general attitude of Parisian artistic circles, and in 1908 wrote the following lines:

"I abhor Wagner's personality. His marvels do not so much excite, as crush us. He has made it possible for countless snobs, literary men and idiots, to think that they were fond of music, and for some artists to believe that genius could be acquired. Germany has perhaps never demanded anything at once so great and so humble as Schubert. Schubert, indeed, but mixed with religious adoration and prompted by the desire to protect the French composers from an influence entirely foreign to national tradition.

On Mozart and Schumann

Mozart elicits from Gide an eloquent, enthusiastic response :

"The Joy of Mozart! A joy one feels to enduring. Schumann's joy is febrile, and one senses that it comes between two souls. Mozart's joy is all serenity; and the prices of his music are like quiet thoughts; his simplicity is like a warm sun, that stands for the emotions play their part in it; but they do so as though already capable of sharing the emotions of angels."

As for Schumann, Gide's evaluation is somewhat less than one might regard Schumann as an admirable musician," he wrote, "but it is not his music that impresses, though undeniable, lacks mystery and surrenders itself all at once; he cannot turn it to account except by the most summary procedures; as soon as Schumann has finished a melody, he fires it out and weakens it; his harmonic treatment is too simple; his modulations are seeking in their vulgarity. In short: is it not sad to have to confine the love one has, after all, for all that, to the works of the man who has been expulsive and captivating in their simplicity."

Chopin's works, on the other hand, have been for Glide the beloved object of a life study. Perhaps no other commentator has thrown more light upon the matter of their adequate interpretation, than he has. All those who distort the Polish master's music by disregarding its proper style and remaining blissfully ignorant of his personality and intentions, ought to meditate over the following lines:

"The harder performers labor to disclose to us Chopin's soul, the more misunderstood he often becomes. One may interpret Bach, Beethoven, Schumann, Liszt, or Faure more or less well; their meaning will not be warped by a certain small measure of dumbness in representing them. Chopin alone, if his intentions are betrayed, can be profoundly, intimately, totally disfigured."

"I like this music of Chopin," Gide continues, "to be delivered in an undertone and without undue brilliance, excepting of course some virtuosic pieces such as the scherzos and polonaises."

Among the thirty-two Beethoven Sonatas, Gide has a preference for the early ones, those especially in which the Titan is graceful rather than dramatic and powerful. "I looked over the whole first volume again," he wrote: "I do not know why people pretend to underestimate those youthful ones. Some of them have an irresistible appeal, a novelty and a truth of accent that disposes of all objections. I have a horror of pathos and of repetitions."

Gabriel Fauré's exquisite modulations, and the pacific atmosphere which permeates his piano music,

re for André Gide a permanent source of enchantment. The "Nocturnes," the "Racetrackles" always occupied a place of honor on the music stand of his instrument. So did "Iberia," the colorful suite by Albiñiz. But it is most interesting to find Debussy's "Nocturnes" on the program of the concert given by the group of artists who met at Pierre Louÿs' or at the Librairie de l'Art Indépendant, a group which included such writers as Stéphane Mallarmé, Jules Laforgue, and Henri de Régnier. Debussy missed few of these reunions, and Gide could have given us one and could still give us—some fascinating recollections upon the subject. In the program of the concert, Debussy probably played his "*Estampes*" and the "*Prélude à l'après-midi d'un faune*," and the "*Jeux*." The last of these "*Jeux*," in 1906 a brief note appears: "Hélas! no! I am performing some pieces by Debussy."

Debussy and Gide

Between Debussy and André Gide there is more than one point of similarity. The chief one is, of course, that both produced works of distinguished originality and still, of a solidity that endures. But also: neither of them ever wrote for the masses, or with a view to commercial profits. Both created much admiration by the novelty of a literary or musical style that was all their own. The years have gone by, and Debussy's "innovations," which at first gave such a shock to conservative minds, have now become semi-classical. Gide, in his first books gave a certain impression of hostility to ordinary life and whose attitude was perhaps a little arrogant, tending to wallow eccentricity, has given up those oddities and become a truly great master.

For those—and they are millions—who still believe that the lasting qualities of literature dwell not in shotgun style, freakishness, or baby talk, but in an inborn gift for harmonious syllables and delightful cadences, here is an example taken at random from one of André Gide's novels, "Isabelle." It is in the original French, since the clearest translation could hardly do justice to the extraordinary fragrance of the text:

"Isabelle!" L'ainémarin sa robe blanche fut un drapeau de charge allé! à travers l'atmosphère fougilante, chaque rayon rampeait son regard, son sourire m'atrouillait, et comme j'ainémarin l'amour, je me figurais que j'aimais et, tout heureux d'être amoureux, m'écartais avec complaisance. Que le pare était beau! et qui! j'appréhendais noblement la m'atrouillait de cette saison déclinante. J'y respirais l'atmosphère d'entrevue l'odeur des moussettes et des feuilles pourries. Les grands marionnettes roux, les moussettes, les moussettes, les moussettes, les moussettes, jusqu'à l'été: certains hulaient pour rattrapper l'été à travers l'air; j'y avait, auprès d'eux, prenait une verdure algues! il y avait quelques coléchiens dans les moussettes du jardin; un peu plus bas, dans le valloin, une moussette en était rose, que l'on apercevait de la carrière où, dans la pluie cossut, j'allais m'asseoir: où, revenue, madame de Saint-Aurèle s'était assise maculée, peut-être.

Who, but a poet and a musician of the highest ideals, could have written such a magnificent symphony in words? Gide said at one time: "I have a passion for teaching and even if the pupil were hardly worth the trouble and patience, I have made the experiment more than once, and am so foolish as to believe that my lessons were as good as the best instructors."

The pages quoted above hover on the summits of literary beauty and are in themselves an invaluable element of tuition, a rare (Continued on Page 267)

THE STORY of colonial musical life in Bethlehem makes an almost incredible tale. In 1741, the year of its settlement, there was at the forks of the Delaware and Lehigh but one log house sheltering its seventeen Moravian founders; in succeeding decades it was a frontier village; at the time of the Revolution it was a very small town; yet in the history of America there has never been another place of its size and state of development to boast such musical culture as it displayed. In some ways it surpassed colonial Philadel-



THE WORLD-FAMOUS BETHLEHEM BACH CHOIR

In the beautiful Packer Chapel on the campus of Lehigh University. The choir is singing the B Minor Mass of Bach. Dr. Bruce Carey was conductor of the choir at this time. This picture is reprinted by courtesy of "Life" Magazine.

To understand this miracle of music we must know the Moravians. They may be called the oldest of Protestant communions, since they trace their beliefs to the apostles. They have lived in the same places for centuries greater perseverance they showed more heroism to their beliefs. They have suffered not only martyrdom but almost total annihilation by fire and sword. In the sixteenth century they were almost exterminated in the Bohemian lands. In the eighteenth century a dispersed people with twelve thousand in Saxony, of the estate of Count Zinzendorf, and in London; while their missionaries were scattered from Greenland to Abyssinia. They were born missionaries. Missionary work was their life. They were missionaries to the American travelers. Bethlehem itself was a mission post, and there was constant travel between it and Saxony and London. This fact, as we shall see, will explain the almost incredible knowledge the Moravian missionaries had of contemporary European music. Enriched by contact with the hymnody of several central European countries, and augmented constantly by thousands of new hymns, many of them the product of their own genius, they had a vast store of hymns for the seasons of the liturgical year; they were for all the activities of the day from waking to sleeping, and of life itself from the cradle to the grave. The little group of pilgrims that first found their way to Bethlehem were the brothers and on that name came the Wesley brothers, John and Charles. So impressed were the latter by the fervency and naturalness of the singing of the Bohemian Brethren that much of the same music they introduced into the Methodist hymnals. Finally, it might be noted too that many of the Bethlehem settlers were men and women with musical training.

With this knowledge it should not be surprising

The Moravians were also an innately musical people, and music was the very breath of their religious expression. One of their treasures was a rich body of hymns dating back to Hus and even earlier. It was grounded in Gregorian chant and German chorale en-

riched by contact with the hymnody of several central European countries, and augmented constantly by thousands of new hymns, many of them the product of improvisation. These hymns were not only for occasions of the liturgical year; they were for all the activities of life. They were sung at the wedding and at the funeral, from the cradle to the grave. The little group of pilgrims that finally settled Bethlehem sang as they crossed the sea, and on that same boat were the Wesley brothers, John and Charles. So impressed were the latter by the fervency and naturalness of the singing of the Bohemian Brethren that much of the same hymnody found its way into the Methodist hymnals. Finally, it might be noted too that many of the Bethlehem settlers were men and women with musical training.

With this knowledge we shall not be too surprised

VOICE

to find that Count Zinzendorf improvised, at Bethlehem's second Christmas in 1742, the hymn of thirty-seven stanzas now known as the *Bethlehem*, or *Pennsylvania Christmas Hymn*. It will be understandable, too, why Zinzendorf was so much interested in music. It was his gift, and he was filled with a small load of music by Haydn and Mozart. He had been to Germany and London and knew what was going on there. Nor is it sheer accident that the music of John Antes, an American-born Moravian composer, sounds like Haydn. He met Haydn in 1785, and the two became friends.

Finally, it should not be too surprising to find in Bishop Spangenberg's "Patristarchal Plan"—the very first directive for administering the new settlement—provision for "organization of older boys and girls into choir divisions." Yet where else in the white history of America do we find such a provision?

Not only were there choirs formed, but other musical activities were organized in amazingly short order. The history of Bethlehem's first sixty or seventy years stands, as we shall see, in sharp contradiction to the theory that music can flourish only in a developed society. After rudimentary necessities have been provided for,

The choirs that were established followed closely the pattern already well developed by the Moravians in Saxony. Membership was not optional; participation in the choir was a requirement for all members of the guild. Not only were boys' and girls' groups formed, as Spauzenberg had directed, but choirs of men and women were also established. The Moravians believed that there was more of a singing "class" than a choir as we generally think of it. Not only organization, but leadership, training, and rehearsing were systematized. Music was an important part of the Moravian life. Antiphonal singing was a feature of Moravian choir singing, since the sexes were, in Bethlehem's earlier decades at least, never mixed. Men sang from the organ and women from the choir. The Moravians had a church. Visitors would have noticed that under the white caps of the nuns there were distinguishing colored ribbons. The colors were red for widows, blue for married women, pink for the unmarried.

The first accompanying instrument was a spinet which arrived in 1744. In 1746 the first organ was used, an instrument built in Philadelphia by Hesselius and Klemm. The latter soon went to Bethlehem and combined his skill with that of David Tanneberger, the greatest of Moravian organ builders, who supplied no fewer than fourteen organs to the American-German churches, the one included in Zion's Church, Philadelphia, in 1791. This latter was the largest organ then in the United States, and its dedication was lent added distinction by the presence of President and Mrs. Washington, together with members of Congress.

One of the most remarkable features of early Bethlehem church music was the use of orchestral instruments in church services. Strings, flutes, oboes, horns, trumpets, and kettledrums were in constant use, something utterly rich and strange in colonial America. Yet this again can be under- (Continued on Page 250)

Flute Music of the Seventeenth And Eighteenth Centuries

by Laurence Taylor

We are indeed pleased to present the first of two articles by Mr. Laurence Taylor, whose writings for this department in the past have proven so stimulating and informative to our readers.

Mr. Taylor is a member of the San Antonio Symphony Orchestra, and since 1944 has been a member of the Committee on Instrumental Ensembles for the Music Educators' National Conference. More than thirty of his arrangements for woodwind ensembles have been published to date.

In next month's issue of *THE ETUDE*, Mr. Taylor will discuss the proper interpretation of ornamentations of seventeenth and eighteenth century music for the flute.

—ETUDE'S STAFF

THE FIRST thing to be said, perhaps, concerning flute music of this period, is that there were two instruments known as "flutes": the transverse flute, or "German" flute, which has survived as the orchestra flute of today; and the recorder or "English" flute (known also as *flute à bec* and *flute douce*). This latter flute, that is, the recorder, was very popular during the Seventeenth Century and as late as 1740 was described in a contemporary musical dictionary as the "common flute," to distinguish it from the "German flute." It is interesting to note that in the instrumental sonatas of George Frideric Handel, of which the writer was fortunate enough to see a first edition owned by Mr. John Wummer, solo flutist of the New York Philharmonic Symphony, the Master's seven sonatas for our *moderna flute* (the modern flute in Handel's day possessed one key) are labeled "for flauto traverso," whereas his four sonatas for recorder in the same book just say "flauto." This would agree with the aforementioned dictionary's description of the recorder as "the common flute."

The recorder had been pretty well by-passed by the end of the Eighteenth Century and did not figure prominently until very recently, perhaps from the 1920's on, when a remarkable renaissance of the instrument began to take place in Germany, Austria, and England; also, in our own country, for the past ten years the recorder has been making remarkable strides, courses in recorder ensemble playing being listed now in several of our Eastern colleges and music schools.

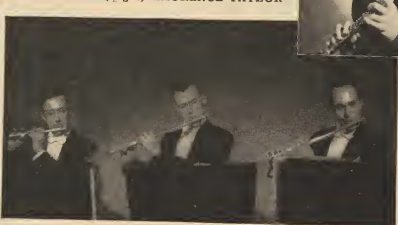
While Handel had been careful in his sonatas to distinguish between those for recorder and those for transverse flute, the writing for the two instruments was quite similar, and indeed, it was only a comparatively recent development in Handel's day for a composer to call for a definite instrument. Previously, it was quite customary for a composer to write sonatas for violin or oboe, or recorder or German flute, and any one of these instruments could be used very successfully for the number in question. The range on all the wind instruments was limited; if it was possible only on the violin were called for, the composer himself very often wrote in an "ossia" part, in case another solo instrument was used. Technically there was no great problem in the choice of instruments, inasmuch as for the most part, distinctive idiomatic writing for strings and woodwinds had not yet been attempted. Even

where the composer called for a specific instrument, this was never meant to be binding, and until far into the Eighteenth Century the instrumentation and allocation of the parts was left to the performers.

The Matter of Accompaniment

The accompaniment to these solo sonatas was provided by the keyboard instrument of the period, which was usually a bass stringed instrument, (cello, or viola da gamba playing the

(Right) LAURENCE TAYLOR



THE SAN ANTONIO SYMPHONY FLUTE SECTION
Laurence Taylor, solo piccolo third flute; Thomas Curran, second flute; and Donald Macdonald, solo flute, go over a difficult orchestral passage before the concert.

bass line, to give it additional emphasis. In the earlier part of our period, members of the lute family (a stringed instrument of Oriental origin, having several double-strings and using a special notation called tablature), had cooperated in the accompaniment.

The keyboard accompaniment provided by the original composer was usually a figured bass. This consisted of a single line of music (the bass line), having

figures under various notes to show what the harmony above was to be; that is, an A with a 4♯ underneath it meant an A chord, having a C♯ (and presumably also an E) to be played above it by the right hand. No figures at all indicated that the single note in the bass was the root of the chord. A figure 6 would indicate a first inversion chord. With this single figured bass line before him, (this generally became the left hand part in *tofo*) the accompanist would sit down and improvise a right hand part, usually chordal in nature, and occasionally a florid, moving part. For the most part, the right hand was supposed to be a discreet filling of harmonies, and the solo instrument (flute) almost never relinquished its melodic line and primary importance from the beginning to the end of a number. Nowadays, the figured bass is carefully worked out in advance by the editor, before the number is ever printed, so that the full piano accompaniment is there, with nothing left to improvise. This is known as "realizing the bass."

We have said that a cello or viola da gamba was used in those days to play the bass line, in addition to the keyboard accompaniment. This consisted of the figured bass part without the figures. The use of an additional instrument on the bass line was considered necessary to bring out this important part, because of the smallness of volume of most of the keyboard instruments in use at the time. With the modern piano forte or organ, it is no longer necessary to set off the ground bass by rendering it on an additional bass instrument. Some of the keyboard instruments then in use were the clavierchord (Bach's favorite), the spinet, the chord, particularly favored by the French composers, the virginals (English), and the organ. Carl Philipp Emanuel Bach, in 1702, mentioned the clavierchord as being the best of all keyboard instruments for accompanying a solo. The piano possesses the great advantage of being played easily, regulate the loudness of the sound by the strength of his touch. On the other hand, the strength of the touch on the clavierchord makes very little difference.

"Editing"

We have said that in modern editions the editor will write out a full piano part rather than leave it to an accompanist to improvise from the composer's given figured bass. In the solo flute parts also of these seventeenth and eighteenth century sonatas, much work is required of the editor before this music can safely be placed in the hands of young players. The instrumental music of this period was characteristically put forth by the composer almost without any of the phrase marks, slurs, accents, slurs, etc., which we have today, and so forth, which we of a later era have come to expect as a matter of course to find on all of our music. It has often been the lack of this "editing" as we call it, which has caused some of our early music to appear "dry" or "remote" or out of sympathy to the modern player. Anyone who has had the opportunity of seeing an *original edition* of the Bach or Handel flute sonatas must have been astounded to note the almost complete absence of slurs and dynamics, as well as frequent lack of a tempo marking at the beginning of a movement. These marks of expression and style were left to the performer and, thanks to the stability of musical notation in the period, the composer was in a position to presuppose that the performer possessed a correct feeling for the possibilities of his notation. This Eighteenth Century principle of expecting the *performer to know* when slurs and varied phrasing ought to be introduced to enlighten and vary the solo part often has not been well understood by some of our modern editors, with the result that certain Eighteenth Century works we have been presented in a presumably "modern" edition, without any of the necessary instructions and indications of tempo being added. Our nineteenth and twentieth century music is so carefully (Continued on Page 264)

IN OUR previous two discussions relating to bands in America, we were concerned with those bands of the past and present. We shall, with this discussion, concern ourselves with the status of our bands of the future. In order that we might refresh our thinking of the previous articles, perhaps a few words of review are in order.

We have previously mentioned the early band program in America and its inauguration through the channels of our military departments; and how later, the military band was followed by the town or community band, which, in turn, was partially supplanted by the school and the college band.

No one will deny that we have every reason to be proud of the results as achieved by our bands during the past two decades, and no one will question the growth in quality of the musicianship of bandmen and conductors during that period.

Not even those grossly misinformed or frustrated individuals who would challenge the band's status as a respectable medium of musical expression have the tenacity to question its great appeal to young America, nor deny its contribution to the cultural program of our nation. Many of us who have had the good fortune of being a part of this program have every reason for being proud of the results. However, to glow over the past without devoting due attention to what is to come will only weaken past gains and thus destroy the future progress of our bands.

It is sheer folly to assume that bands in America have reached their peak or that a de-emphasis of the band program is advisable.

True, we find a larger number of school bands today than we find in existence during the "thirties." Although such growth is highly desirable and represents progress and public interest, it does not necessarily indicate that such growth is the sole means by which we should appraise our program. We cannot expect the bands of the future to fulfill the musical needs of the nation unless they are taken to improve their function and musical standards. Among the more vital and important problems facing those bands are the following:

- (1) Lack of national organizational leadership.
- (2) Lack of specific purposes, aims, and objectives.
- (3) Lack of qualified conductors and teachers.
- (4) Lack of a course of study for instrumental music in the schools.
- (5) Lack of first-rate band literature.
- (6) Lack of reorganization and integration of school, municipal, and professional bands.

National Leadership

The present administrative set-up of the national school band association is not able to function efficiently on a national scale, and since it is so generally with school bands it does not provide leadership for the band program beyond the high school level. At the present, there is no agency which is representative of the national band movement, except at the high school or college level. The American Bandmasters Association is a most worthy organization, but to date it has not successfully coordinated its efforts or activities with the previously mentioned groups.

Fully created strength and power; hence, we must develop means for consolidating our efforts and action. At present, individual states know little or nothing of the band program as conducted by their neighbors. Band conductors do not have sufficient opportunity to meet as a unit, hence the lack of coordination of ideas and uniformity of standards is obvious. The program at present is too isolated, lacks integration, and is tending to become more and more individualistic, rather than national in scope.

Clarification of Purposes, Aims, and Objectives

Although there are thousands of high school bands in our schools today, it is doubtful if but a few have established a program of definite aims and objectives. For the majority, the sole purpose of existence seems to lie in their ability to "service" their school activities program. Likewise, and unfortunately for the band's future, too many school administrators look upon the band's objectives with this same viewpoint in mind.

The principal weakness of our present program lies in its complete disregard for a plan of objectives and



THE UNIVERSITY OF MICHIGAN BAND
En route to Pasadena, California and the Rose Bowl

American Bands of the Future

by Dr. William D. Revelli

aims, and it is because of this fact that the high school band continues to be looked upon as a "service" or "propaganda" organization. While the success of the band can be attributed to a certain degree to its overall service to its school and community, nevertheless, such service has been costly, so far as the band's musical progress is concerned. If the band of the future is to achieve its rightful status, then emphasis must be placed not on the number of engagements, but on the quality of performance, and it is only through careful adherence to the latter ideals that the bands of the future can continue to develop.

Teacher training institutions are constantly improving their programs; entrance and graduation requirements are gradually being raised and curricula revised for the better. However, much remains to be accomplished before our future band conductors can be as well qualified as the outstanding conductors of our major symphony orchestras. In the first place, too many teacher training colleges whose facilities and curricula are inadequate, offer degrees and are graduating students who are not properly prepared to teach or conduct. A careful scrutiny of the products of such colleges will provide ample evidence of these facts.

In too many such schools, the course of study fails to offer sufficient instruction in applied music, and when such is made available, it is frequently taught by persons of inadequate training or experience. A thorough study of the present day requirements of the education degree, as offered by some institutions, leaves one curious as to how the student is able to acquire even as little as a mediocre musical background, while fulfilling the total requirements of the various courses. It is assumed that all teachers of

school music should be well informed in fields other than music, but it would seem only fair and logical that we expect them first to possess a solid musical foundation. Does the fact that they are able to play the piano or sing, necessarily qualify them as teachers or conductors of instrumental music in the schools? Likewise, does a degree in science or history, with a minor in music, prepare teachers to conduct high school bands, orchestras, and choirs?

It has always aroused the writer's curiosity (as well as his temperance) to find that a person may possess a teacher's certificate and be eligible to teach music, although the individual may not be a musician nor have had any formal musical training. However, since we musicians attempt to teach a non-musical subject without having obtained the necessary training in that particular subject, we would soon discover that state educational departments would prohibit us from doing so.

That such a ridiculous situation prevails is undoubtedly due to public school musicians themselves, as they have constantly "understood" or underestimated the importance and necessity of a thorough preparation in music. Until the entrance requirements of our teacher training institutions become more rigid, and unqualified teachers are eliminated, the possibilities for improvement in school music are quite remote.

It does not seem possible that instrumental music could have been a part of our school program for these many years without having adopted a course of study, or at least have initiated some definite plan of instruction throughout the school program. Without doubt, this disregard for the formation of a course of study for our instrumental program is greatly responsible for its failure of having achieved its rightful status.

Certainly no other subject in our school curricula is so disorganized and lacking in its plan of course content as is that of our school instrumental program. Although bands and orchestras have been a part of our educational plan for over two decades, they are still without an organized (Continued on Page 264)

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

APRIL, 1948

"MUSIC STUDY EXALTS LIFE"

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Where Is Music Going?

by Francesco Santoliquido

Francesco Santoliquido was born at St. Giorgio a Cremano, Naples, August 8, 1883. He studied with Falchi at the Liceo di Santa Cecilia in Rome. He has spent much of his life in Tunis. He has written four operas and several works for large orchestra.

—Editor's Note.

MUSIC is going through a very agitated and unsettled period. We live today in the world of theories, and musicians are looking desperately for new ways of expression. But what is the use of finding new ways of expression when one has nothing or very little to say? Unfortunately, this seems to be the present situation. Great figures like Claude Debussy and Igor Stravinsky did find ways of expression and gave us at the same time, wonderful masterpieces. "Debussy et Mésandre," "L'oiseau de feu," and "Petronchka." But the period of great geniuses seems gone, and most of the living composers give us new theories instead of masterpieces.

The question is: "Must the theory come before the work of art?" I am absolutely certain of the contrary; the work of art must come first and the theory afterwards. A theory cannot produce the work of art but a work of art can produce a theory and reveal a new way of expression.

A real innovator has never said, "I want to be an innovator." He has been one without even realizing it. Every great genius has unconsciously been an innovator and never claimed to be one! Today there is unfortunately too much talk about innovation and progress.

Capitalizing Your Musical Ability

(Continued from Page 212)

Then, last summer (1947) we announced a course of eight one-week sessions, with a moderate overall fee, at a glorious scenic spot, Shawnee-on-Deleware, Pa., five miles from the famous Delaware Water Gap. Several years previously I had purchased the large hotel "Shawnee Inn," including the eighteen-hole golf course, the swimming pool, several houses, and some six hundred acres of woodland. My publishing business, the Shawnee Press, will eventually be conducted at this address.

"The Pennsylvanians" spent eight weeks at Shawnee last summer and broadcast from there daily. Every member of the "Pennsylvanians" (numbering sixty) receives a minimum annual salary of eight thousand dollars, and the specialists and soloists receive yearly salaries far exceeding that amount. Every member of our rehearsal soon realizes that every member of the organization works hard and unrelentingly, but we all have a joyous time doing it. There are, in addition, in our organization, script writers, staff managers, secretaries, and radio experts at the mixing panels, as well as our office staff. All are a necessary part of the organization required to carry on our work.

A Practical Course

"Last year over five hundred musicians attended the eight one-week sessions. Students, representing every part of the United States and Hawaii and Canada, were present. Every moment of the day, from early morning to midnight, was filled with discussions, lectures, rehearsals, and observation periods devoted to the new techniques and methods of broadcasting. Each class of workers in the Workshop took part in a chorus assembled on the first day of arrival. The voices in this chorus were not 'additioned' or 'screened' in advance of their coming. Most of them had never met each other before arriving at Shawnee. Usually within two days' time they gave evidence of what can be accomplished in precision, tone quality, diction, and rhythm as evoked by the intensive methods of the Pennsylvanians. By the themselves as a group in the quality of the results in what might have been considered an ordinary, hetero-

neous chorus at the beginning of the week. The most convincing of all instruction is that which permits the individual to demonstrate his own ability.

"Ours is a magnificent country. We have hardly touched the fringe of our opportunities. Remember the words of the Scripture: 'The laborer is worthy of his hire.' Make yourself worthy! Forceful, kindly, and determine to advance yourself and your community. There is nothing that cannot be made better. That is the true creed of the performer in art as well as in all work. It is the goal of the 'Pennsylvanians' to become just a little better every day."

My Twenty Favorite Records and Why

(Continued from Page 215)

treatment of the Monrosgory score is eminently justified. Of the four criteria which I have set for my choice of these records, the "Horla" synthesis justifies itself on at least three—the performance, the performance, and the technical quality. I will concede that there is ground for debate in the fourth direction, but the excellence of the recording in the other three is so pronounced as to be overpowering.

Among recorded symphonies I must rank first and foremost Victor recording 13455 of the César Franck Symphony by the San Francisco Symphony Orchestra conducted by Pierre Monteux. If any of my choice perfectly fulfills the four requirements that I have laid down, it must be this one, with the possible reservation that the orchestra, while excellent, is not the equal of some of our eastern orchestras. Contributing to this, however, is the fact that no other conductor of an American orchestra can bring to the César Franck Symphony such authority, such beautiful simplicity and straightforwardness, and profound understanding and sensitive response to the spiritual values of the music, as does Pierre Monteux. The César Franck Symphony qualifies, at least in my opinion, from a purely repertoire point of view. The performance is as near to being flawless as any performance can be, and technically the recording is superlatively good. The recording is of special interest to me, not merely because I happened to supervise it, but because it justified an experiment which I had suggested and which proved very happily successful. These records were made on the stage of the War Memorial Opera House, San Francisco, and the performance was recorded simultaneously in two ways. We had an amplified telephone line from the stage in San Francisco to a cutting room in Hollywood, four hundred miles away, and one recording was taken over this line. We also had a film recording made, driving our sound truck directly onto the stage of the War Memorial Opera House and recording on film at short range. Both recordings were processed and the film recording then transferred to disc by high fidelity equipment. Mr. Monteux and I played both records, and after comparing notes agreed definitely and enthusiastically that the recording made on film and transferred to disc was superior to the recording made over the long distance wires. If you have Mr. Monteux's recording of the César Franck Symphony, you have the first symphony recording ever made commercially in this country.

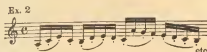
From the musical comedy field I know of nothing so appealing as the Columbia recording of *My Bill* from "Show Boat," which is sung by Carol Brice. For years I have presumed a Victor recording of this haunting tune made by Helen Morgan, and it almost resented it when "Show Boat" was revived in the season of 1946-47. It did insult to injury (or so I felt), I was charged with responsibility for the making of the records from "Show Boat" with the aim of the revival company, and I approached the job with some trepidation which I must candidly admit was almost instantly dissipated as we began rehearsals, and was completely abandoned when I heard Carol Brice sing *My Bill*. Nor was I alone in my response to this eloquent performance, for even the recording engineers, (Continued on Page 211)

Bowling in a Paganini Caprice

"I am having difficulty in mastering the bowing which occurs in the *Allegretto* movement of the Paganini Caprice on A minor. No. 5. I can play two notes on the Up and Down bow, thus:



but more than this I can't do, though I can do the thrown arpeggios in the first Caprice. My trouble is, I think, that I don't know whether to keep the bow above the string and let it touch by means of the finger movement, or to let it touch the string of its own weight. I am sure would be pleased if you would advise me, for I like this bowing and am anxious to learn it." M. P. Albert.



This bowing is played in two different ways, according to the speed at which you play it. At a slow to moderate tempo, the fingers must control the spring of the bow; at a rapid tempo the best spring of itself—if the bow-hand is relaxed and under complete control. To play the bowing in this Caprice rapidly and clearly requires long and thoughtful practice, to say nothing of the considerable left-hand difficulties that one encounters.

If you can play two notes to each bow rapidly and with clarity, you have made a long step in the right direction. You should practice three notes to the bow, still using repeated notes:



When you can do this easily—and it should not take long—continue with four notes to each bow. This is considerably more difficult, and some weeks of daily practice may be required to master it. But the lightness and control which will develop in your bow-hand will more than repay you for the time you spend.

This bowing, often called "feather bowing," was a great favorite with violin virtuosos seventy-five to a hundred years ago. Nearly every "classical" violinist included a variation devoted to it. Nowadays it is rarely heard in the concert hall, but it should be considered in the studio as a truly remarkable bowing exercise.

When you are able to play four repeated notes to the bow, rapidly and evenly, you should turn to the "three and one" bowing:



You may or may not find it difficult. When this is mastered, take several measures of repeated notes and play them with the Paganini bowing quoted at the head of this article. As soon as you can play eight measures smoothly and evenly in this way, you are ready for the next, and most difficult, step—the synchronization of the left-hand fingers with the springing of the bow.

It is better not to start immediately with the Caprice; it is rather a long study that presents no left-hand difficulties—such as the first of Wohlfahrt, Op.

The Violinist's Forum

Conducted by

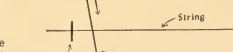
Harold Berkley

Prominent Teacher and Conductor

will summarize what I said two years ago.

Let us approach the problem by considering the motions of the bow, rather than those of the hand. To obtain the maximum of intensity and, if need be, the volume of tone, the bow should be drawn so that the part of the hair which is approaching the string is slightly nearer the bridge than that part which has already passed over the string. The following diagrams may help to make this idea more clear:

Ex. A



Down Bow

Ex. B



Up Bow

One of the classic rules of bowing was that the bow must always be at right angles to the string. Most modern violinists depart from this rule, as shown above, in the interests of an improved tone production. But the deviation from the right angle can be only slight; if it is exaggerated, the tone will be impaired instead of improved. This angled bowing is most effective in melodic passages involving long, slow bow-strokes. It is rarely effective when less than half the bow is used, and it is never appropriate when the bow must move with even moderate rapidity.

But the point of your question is how to change smoothly from one stroke to another, when the angle of the bow to the string has to be changed at the same time. Assume you are drawing a Down bow, with the fingers somewhat curved on the stick, at the angle indicated in Ex. A. The tip of the bow is pointing in a little towards your left shoulder. As the end of the stroke is reached, the fingers should straighten and the whole

right arm should swing back very slightly towards the body, so that the tip of the bow is pointing a little away from the left shoulder as it moves into the Up stroke. The effect on the stroke is that it "goes round the corner" instead of reaching a dead end, stopping, and then retracing its path.

You are now making the Up stroke, with the right-hand fingers nearly straight and the bow approximately at the angle shown in Ex. B. As you near the frog, the fingers should begin to bend in preparation for the coming Down stroke. At the same time, the fingers should ease towards the fingerboard, the tip swinging a little towards the shoulder, by the hand straightening in the wrist joint and the forearm rolling slightly towards from the elbow joint. Again the stroke "goes round the corner." I feel I must say again that this is a complex, subtle motion which one can hardly expect to understand clearly without personal instruction.

It should be emphasized that all these motions, these deviations from the right-angled line of the bow, are of very small extent, and are only necessary to make the "slight" a blessed word! How much "slight" actually means can be demonstrated, but it cannot be described by the printed word or by diagrams. You will now be experiencing to find out for yourself how much or how little the bow must swing to give you the continuity and lushness of tone you desire. "Figure 8," or "Angled" bowing will not of itself produce that "gorgeous, golden tone" of which Mr. Hahn speaks—such a tone must have its well-springs deep within the player—but it will give added brilliancy to a tone that is already warm and singing. For this reason it should be cultivated, but only by those violinists whose bowing technique is well and flexibly developed.

He Plays Out of Tune

"I have a pupil, nine years old, who is finishing his second year with me. He who is still in the first position, for the good reason that he is a naturalist. He is intelligent and ambitious; he knows at once when his violin is out of tune and he can sing up bow. But he seems not to hear himself when he is playing. . . . Can you suggest any approach which will remedy this?" —K. L., Pennsylvania.

Such cases are not at all infrequent, and they by no means always imply carelessness on the part of the student. Sometimes they arise from being pushed too fast in the early months of study; the pupil is so concerned with putting down the correct finger that he has no time to think where it should go. Sometimes they are caused by the teacher's having over-emphasized in the first months some particular branch of instruction, such as posture or bowing. Emphatically, both of these are important, but they must be in their relative places in the teacher's plan of instruction. Good intonation must come first.

First, evidently your pupil has at least a fair ear, and it is just as evident that he has not learned to use it. But you can certainly train him to hear himself, and it may easily happen that his intonation will be better than you think. It will be a little towards your left shoulder. As the end of the stroke is reached, the fingers should straighten and the whole

There are various means you can employ (Continued on Page 210)

FRANCESCO SANTOLIKUIDO

Is there such a thing as progress in art? I believe not. Every great artist reaches perfection. After him no other artist comes who does something entirely different and also reaches perfection. Consequently there is transformation, and not progress, in art.

What Do the Ties Mean?

Q. As a former student of yours, and a reader of your "Questions and Answers" page each month in *The Etude*, I bring you a question which puzzles me.

In *List's*, Compendium No. 3 in *D-flat*, should the D-flat bass notes be tied as shown in measures 2-4 and 5-7, also 8-9, and so forth in the Schirmer Edition? If so, if pedal changes are observed as marked, how can this D-flat continue to sound?

—H. D. L.

A. These ties frankly puzzle me. As you say, the notes cannot be tied if the pedal changes are observed, and yet you certainly cannot leave the damper pedal down during all those measures in which would blur the harmonies. You might, of course, use the *sostenuto* pedal, but it will not keep the tone sounding that long. The editor, Joseffy, must have had some reason for marking these ties, but they certainly cannot be performed as such. I am inclined to think that he meant them rather as slurs to indicate smooth connections.

I have been unable to discover how *List's* himself marked this composition, but these ties differ in different editions. Since various authorities do not agree among themselves on this matter, I think we are free to make our own interpretations. For a number of reasons, I think it is sounds best to strike the D-flat at the beginning of each measure, and if I were performing this piece, I would do it that way.

About Accidentals

Q. I am learning to play a piece which has no sharps in the signature but at one point there is a sharp before an F note. The beginning of a measure, later in the same measure there is another note on the same line, and I do not know whether this is intended to be an F or F-sharp. Will you please tell me that way.

—N. K. R.

A. An accidental sharp or flat affects the degree of the staff for the entire measure in which it appears, therefore if a sharp is placed on a line near the beginning of a measure, all the notes on that line (or space) are affected by it—but only to the end of the measure. In the case of a signature sharp or flat, the effect continues to the end of the staff, and all other lines and spaces of the same staff are also affected. In other words, a signature sharp on the fifth line of the treble staff changes all the F's on that staff to F-sharps—including ledger lines and spaces. The accidental sharp is seen to be much more limited, for it affects only the single degree of the staff on which it is located, and for only the one measure in which it appears. All this will become clearer to you if you will think of sharps and flats as affecting lines and spaces rather than notes.

Certification in Virginia

Q. In a recent issue of *The Etude* you answered the question, *Are Piano Teachers Licensed in Michigan?* and in my writing to you a similar question, namely, *Is it necessary for a person to be certified by the Department of Education in order to be permitted to teach private pupils in Virginia?*

—B. J. T. W.

A. Upon receipt of your question I wrote to Dr. Luther A. Richmond, the Supervisor of Music, and he has provided me with the following information: "The

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

sonata I would refer you to the article "Sonata" in *Grove's Dictionary of Music and Musicians*. I am sure you would also enjoy the book "Piano Music, Its Composers and Characteristics," by Hamilton, chapters IV and V of which deal with the problems about which you are inquiring.

Should Piano Be Taught in Schools?

Q. The question always comes up, "Should piano be taught in schools?" as my own answer is, "No"—and it comes from experience. Every student who comes to me from either a public or a private school has very little knowledge of music, even after having studied a year or two. Their parents that long to find out that their youngsters should be playing better, and they then bring them to me to straighten them out. But by that time the youngster has lost interest because his music is still in the primary stage and his friends make fun of him. I think it would be better if the schools should concentrate more on the three R's and let music be studied outside—A. P.

A. I am sorry that I have to disagree with an *Etude* reader, but my own experience has been entirely different from yours, and I am greatly in favor of having piano classes offered in schools. Of teacher who is in charge of the work, and I admit that I have seen some wretchedly taught piano classes in schools. But I have seen some equally wretched private lessons, and if you were to ask me whether I would have private lessons withheld because there are so many poor piano teachers, I would merely laugh at you. I which the children were learning happily and rapidly not only piano playing but the fundamentals of musicianship, and in this case I refer to my opinion above.

What we must do is to get a larger number of fine teachers interested in teaching piano classes, so that the pupils will, after a year or two of class work, come to the private teacher with a fine equipment of both playing ability and musicianship. This is entirely feasible, and it is actually taking place in many schools all over the country.

Sometimes the private teacher has feared that free (or low-cost) class lessons in school might interfere with his business, but it is my deliberate opinion that just the opposite is the case, and instead of destroying the private teacher's business, school classes will help him.

Some of the children were learning happily and rapidly not only piano playing but the fundamentals of musicianship, and in this case I refer to my opinion above.

For the history and growth of the

"MUSIC STUDY EXALTS LIFE"

crease greatly. Class work is ordinarily offered for only first and second year pupils, and by the end of a happy year spent in learning to play simple music well, with correct hand position and body posture, transposing it into other keys, responding sometimes to music performed by the teacher, becoming aware of the differences between major and minor and of the different moods in different pieces, perhaps making up some original melodies and experimenting with harmonizing them, and a dozen other fascinating musical activities—well, by that time many of the children will be only too happy to go to a private teacher who is able to give them individual attention as they may progress as rapidly as they want to, and who will help make the whole experience of studying music still more glamorous. So class work will provide the piano teacher with many pupils who would never have thought of studying piano if the school had not provided the opportunity.

I do not claim that all class piano teachers are providing their pupils with this ideal sort of instruction, but I venture to express the opinion that the quality of class teaching the country over is at least as high as the quality of private instruction; and if I myself had a child, I would take a chance on sending him to a school piano class rather than to the average private teacher. But after a year or two I would expect to have him take private lessons outside of school.

Fingerings in Popular Music

Q. I have read your column for many years, and have always found help in my teaching from the help you have given me. I have a problem, and it is as follows: In addition to teaching the classics, I have certain students to whom I teach popular music. Some of these have played for a long time, and have developed certain incorrect fingerings. After trying unsuccessfully for a year or more to correct these fingerings I have sometimes resigned myself to the situation, feeling that even though the fingering may be wrong, yet it is established as a definite habit. It also seems that students play with better rhythm when allowed to use their own fingering, but as it may be from a pedagogical standpoint, what is your opinion? F. J. V.

A. I believe you are right, and although I do not myself know much about playing popular music, my opinion is that it must be played with great freedom and naturalness if it is to be effective. This would indicate, it seems to me, that the pupil might easily lose his freedom of rhythm if you compelled him to use conventional fingerings, and since this would spoil the music there would be more loss than gain. However, if a pupil finds himself persistently playing wrong notes because of ineffective fingering, you would of course give him a bit, showing him that by changing the fingering he will be able to play in a more satisfying manner.

This is, after all, the main function of the teacher—to guide his pupil so that he may learn more efficiently and that his performance may be more satisfying both to himself and to those who listen. Rules and conventions are good only when they are helpful, and some teachers are almost as inflexible and stupid as the bride who had had but little experience in cooking, and who is allocated to have stood before the oven writing her hands as excellent. "Oh dear, oh dear, what shall I do—the cake is burning up! but the cookbook says I mustn't take it out of the oven for ten minutes yet!"

The First Performance of Handel's "Messiah"

An Extract from a Notable New Volume, "Handel's Messiah"

by Robert Manson Myers

"Handel's Messiah" is another instance of American publishing initiative and American musical scholarship. This is not merely a fallacious book about the great master, but one definitely focused upon his masterpiece. The author, who is now only twenty-seven years of age, was born at Charlottesville, Virginia. He is a graduate of Vanderbilt University, and has the degree of M.A. from both Columbia and Harvard. He is an instructor of English at Yale. His brilliant work is one of virtuosic dimension, and yet it is most readable to the average student and musician. The bibliography alone cites references to two hundred volumes.

—Editor's Note.

*Strong in new Arms, to! GHOST HANDS! stands,
Like bold Balaam, with a hundred hands;
To stir, to raze, to shake the Soil he comes,
And Jove's own Thunder follows Mars's Drums.*

—ALEXANDER POPE, *The Dunciad* (1742)

LATE IN THE SUMMER of 1741 Handel received an invitation from William Cavendish, fourth Duke of Devonshire, then Lord Lieutenant of Ireland, to visit Dublin and perform his oratorios for the pleasure of "that generous and polite Nation." The composer was enthusiastically curious to see so extraordinary fashionable London aristocrats had derided his music as Hannoverian and dull, and in 1741 his fortunes had reached their lowest ebb after repeated failures both in opera and in oratorio. Warned by bitter experience, Handel determined at once to appeal from the indifference of England to the friendly enthusiasm of his sister nation across the Irish Sea.

During the first week of November 1741 Handel

put "Messiah" into his bag and set out for Dublin with Susannah Maria Cibber, distinguished tragedienne and one of England's favorite singers. At Chester he was detained by adverse winds. Years later Dr. Burney recorded his amusing recollections of Handel at this time:

When Handel went through Chester, on his way to Ireland, this year, 1741, I was at the Public-School in that city, and very well remember seeing him smoke a pipe, over a dish of coffee, at the Exchange-Coffee-house; he being extremely curious to see so extraordinary a man. I watched him narrowly as long as he remained in Chester; which, on account of the wind being unfavourable for his embarkment at Parkgate, was

A GERMAN PORTRAIT OF HANDEL

his great bear upon him; and after swearing in four or five languages, cried out in broken English: "You sheauant! I do not, you del me but you could sing at solty?"—"Yes, sir," says the printer, "and so I can; but not at first sight."

Mid-eighteenth-century Dublin was a prosperous city of over one hundred thousand persons. In its flourishing artistic and intellectual atmosphere musicians and actors enjoyed high social position. David Garrick played in Dublin as early as 1742, and many prominent eighteenth-century dramatists and actors were born in the Irish metropolis. The city that welcomed Handel with all possible marks of esteem was also the birthplace of Jonathan Swift and Richard Brinsley Sheridan as well as the training ground of Oliver Goldsmith. Dublin's taste for literature and drama was surpassed only by her strong enthusiasm for music. A public garden for musical entertainments followed the model of London's Vauxhall Gardens; a thriving musical academy was established in 1755 by Lord Mornington; and a considerable society of polite amateurs frequently sang in charity concerts to benefit inmates of Dublin prisons. Foreign artists were warmly welcomed, and Matthew Dubourg, an eminent violinist and the favorite pupil of Geminiani, made Dublin his residence from 1728 to 1767. Ballad operas were heard there shortly after their London production, and some pieces were performed in Ireland for the first time. Skill in music was a fashionable attainment.

Handel's cordial reception in Ireland compensated greatly for his previous disasters. His house became the resort of professionals and amateurs alike, and little time was lost in producing selections from the splendid music which he had brought from England. Several weeks later Handel commenced preliminary rehearsals of "Messiah" in the ancient church of St. Werburgh. Singers and instrumentalists were rigorously trained by the irascible German, and Dublin eagerly awaited annunciation. (Continued on Page 268)



HANDEL REHEARSING MRS. CIBBER FOR A PERFORMANCE OF THE MESSIAH

A scene from the remarkable moving picture, "The Great Mr. Handel."



HANDEL'S TOMB IN WESTMINSTER ABBEY

*Reprinted from "Handel's Messiah: A Tunesheet of Taste," by Robert Manson Myers; copyright 1948, by The Macmillan Company.

The Magic of Delius

Was Sir Thomas Beecham Right?

by Sherran Millar

I HAVE no hesitation in declaring the life and work of Delius to be the greatest and most far-reaching incident in music during the last fifty years."

The words are those of a no less eminent musician than Sir Thomas Beecham, the most famous exponent of the music of Delius. And yet, in spite of so authoritative a verdict, the majority of concert-goers are offered with any regularity but a mere handful of the composer's shorter works.

Most orchestral managements fight shy of including Delius in their programs, apparently under the impression that he is not "box-office." But there is a most devoted public for him—in fact, every concert of the first Delius Festival, held in London as long ago as 1925, was sold out, and that was before the radio, and especially the phonograph, had exerted anything like their full influence in fostering his music.

In 1947, more people attended the Delius concert in the season of London Promenade concerts than the Wagner night immediately preceding it, a circumstance which was described by the music critic of "The Daily Telegraph" as "a sign of the times."

Frederick Albert Theodore Delius was born in 1863 at Bradford, Yorkshire, and is usually considered a British composer, although actually of Dutch-German descent. His father, Julius, a naturalized Englishman in 1850, was a prosperous wool importer and a man of considerable musical taste. Chamber music was frequently played in the Delius home, and celebrities who were performing in Bradford were entertained there.

Delius said that his mother "was not musical at all, but she had great imagination . . . and was very romantic." Perhaps, then, it was her influence that subsequently prompted her son to give his works such entrancing titles as *Over the Hills and Far Away*, *A Song Before Sunrise*, and *The Song of the Upp Hills*.

A Gift for Improvising

Frederick took to the piano from a very early age, and "used to be brought down in a little velvet suit after dinner to play for the company." He was particularly gifted at improvisation. He once said that his first great musical impression was hearing the posthumous Valse of Chopin at the age of ten. "Until then, I had heard only Haydn, Mozart, and Beethoven, and it was as if an entirely new world had been opened up to me. I remember that after hearing it twice I could play the whole piece through from memory." He also studied the violin, and in due course his school career began at Bradford Grammar School.

The elder Delius arranged that Frederick should enter his business, but such work, not surprisingly, did not appeal to the boy at all. However, his spirits rose when he was sent abroad on various "business trips" for the firm, especially as they usually tended to develop into holiday tours.

Julius, despairing at length of arousing his son's interest in the firm, decided to settle him on an estate in Florida. And so, in March, 1884, Delius sailed from Liverpool, bound for the New World.

For three months he lived at the Solano Grove, an old Spanish plantation bordered by virgin forest, and out seeing any other human being. The scenery around the small wooden house overlooking the St. John's River was gorgeously spectacular, and the forests and marshes were a riot of magnolias, hibiscus, trumpet-flowers, and jasmine.



FREDERICK DELIUS

Naturally enough, all this made the very deepest of impressions on a young man from a drab, industrial background, and it was undoubtedly this experience which enabled him to breathe that sense of spiritual communion with nature into so much of his music.

Delius delighted in the singing and harmonizing of the Negroes who eventually were engaged to work on the plantation, and his American impressions ultimately produced three major works, the operas "Koanga"—a story of an African prince sold into slavery in Louisiana—and "The Magic Fontaine," and sub-title, *Variations on an Old Sicilian Song*, and begins by depicting the brooding swamps of the Mississippi, disturbed now and again by the sudden flash of some brightly-colored bird.

An Impressive Experience
The Florida episode, as Philip Heseltine (Peter Warlock) tells us, "was the critical period of his life," when Delius decided to devote his future entirely to music.

That decision having at last been made, a piano seemed a basic necessity. Delius therefore set off down the river to Jacksonville. While he was sampling some instruments at the musicstore of Meredith and Payne, he was heard by Thomas Ward, the young organist of the Church of Saints Peter and Paul, Brooklyn, who was visiting the South for the sake of his health. Ward was so impressed with Delius' playing that the resultant friendship culminated in a six months' stay together on the plantation. From Ward, a first-class musician, Delius acquired much of his wonderful technical mastery. Thus it would be difficult to over-emphasize the influence of this American sojourn on "the last of the

great full-blooded romanticists."

Nevertheless, he felt he needed further instruction, and asked permission from his father to study at the Leipzig Conservatorium. Needless to say, this was refused.

Career As a Teacher

Delius therefore determined to raise sufficient funds of his own for the purpose, and began a short career as a music teacher in Jacksonville. But his hardy seemed likely to win him a fortune, and before long he answered an advertisement inserted in a newspaper by Professor Ruckert of Danville, Virginia, who was requiring a music teacher for his daughters. Delius' application was successful, but he was hard put to it to find enough money for the fare. He eventually reached Danville with one dollar to spare, and the next morning the local paper announced with pride the advent of "Professor Delius, the eminent violinist and composer!"

Delius' sister Clara has stated that he also took a post as organist in a New York church.

After a time, however, his parents, worried at having no news from him, granted his wish, and he arrived in Germany in August, 1888.

But Leipzig turned out to be a bitter disappointment. "I had it not seen," said Delius, "that there were great opportunities for hearing music and talking music, and that I met Grieg, my studies at Leipzig were a complete waste of time. As far as my composing was concerned, Ward's correspondence lessons were the only lessons from which I ever derived any benefit." The harmonies which make his music so distinctive were part of his very being. Incidentally, one of the very few slight influences which are discernible in Delius' music is that of Grieg, with whom he struck up a life-long friendship.

Still, it was at Leipzig that Delius first heard a performance of his own work. An orchestra, whose payment took the form of a barrel of beer, played the suite "Florida," the other members of the audience being Grieg and Sinding.

It was Grieg's praise of Delius, doubtless adulterated with some flattering references to the gentleman himself, that finally seems to have overcome Julius' disgust at his son's musical ambitions.

Paris and London

On leaving Leipzig, Delius settled in Paris for six years. Although his Bohemian friends included Strindberg and Gauguin, his life there didn't consist of the prolonged orgy of popular imagination. He composed a great deal, and it was here that he met Jukka Rosen, an artist, who was to become his devoted wife.

In 1890, Delius decided to give a concert of his music at the old St. James' Hall in London. This was a daring step for an unknown composer, but the critics were, on the whole, decidedly favorable.

A startling exception was a writer who remarked: "The ugliness of some of his music is really masterly." I have never yet heard a composition by Delius which could be designated "ugly," and can only wonder what this critic found to say about some of the music which has been unhesitated on the world since then.

Delius, the most poetic of composers, had harsh words to say himself about what he called the "wrong note school" of musicians.

The really astonishing fact is, that in spite of this encouraging reception, no orchestra in Britain played a work by Delius for the next eight years, and it was not until *Appalachia, Sea-Drift*, and the opera "A Village Romeo and Juliet" had been performed with enormous success in Germany that the music of this neglected genius was again heard in his native land.

At about this time Sir Thomas Beecham began his magnificent and enduring championship of Delius. Delius had bought a house in 1890 in the picturesque village of Grez-sur-Loire, near Fontainebleau, where tons of the day, until his death. It was a long white building close by an old castle, and not so very far from "undoubtedly the setting of the tone poems, 'In a Summer Garden' and 'Summer Night on the River'—leading to a lily-dusted river."

It was during the first ten years at Grez, in a burst of amazingly sustained energy and imagination, that most of Delius' greatest (Continued on Page 266)

APRIL NOSEGAY

This merry little piece seems to shout, "The posies are coming. Ha, ha, ha, ha!" Play it with a fresh and exuberant spirit. Grade 4.

JOSEPH M. HOPKINS

Allegretto con grazia (♩ = 64)

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APRIL 1958

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"MUSIC STUDY EXALTS LIFE"

THE ETUDE

THEME FROM PIANO CONCERTO IN D MINOR

(2nd MOVEMENT)

The D minor Piano Concerto is the last of this great pianist's works in this form. Rubinstein was a real melodist, and many of his finest themes are to be found in this majestic work. Grade 4.

Andante (♩ = 60)

molto espressivo

ANTON RUBINSTEIN
Arr. by Henry Levine

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THE ETUDE

The image displays a page of musical notation, likely a score for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Tempo I", "molto espressivo", "poco rall.", and "pp". The page is numbered "233" in the bottom right corner. The date "APRIL 1948" is printed in the bottom left corner.

APRIL 1948

PRELUDE

From the standpoint of chromatic imitations this *Prelude* is one of the richest of Chopin's inspirations. Dr. Guy Maier, on his "Pianist's Page," has made for ETUDE teachers a study of this exquisite work.

F. CHOPIN, Op. 45

Sostenuto M. M. $\text{♩} = 60$

cresc.

p

ritenuto

Cadenza a piacere

piu allegro

dim.

smorz.

pp

SPRING FLOWERS

A fascinating caprice that has the freshness and crispness of spring itself. Play it that way. Grade 3.

Allarghetto moderato (♩ = 120)

BURTON ARANT

mp

ten.

p

Fino

mp

dim.

poco rit.

D.C.

HOMING HEARTS

Grade 4.

FRANK GREY

Moderato espressivo (♩ = 78) *r. h. p.*

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THE KTDUR

Poco più mosso

Grade 3½.

Gracefully (♩ = 120)

DUSK

MORTIMER BROWNING

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COMRADES WALTZ

SECONDO

WALTER ROLFE

Tempo di Valse M.M. $\text{♩} = 60$

The musical score for the second part of 'Comrades Waltz' is written for piano. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Tempo di Valse M.M. $\text{♩} = 60$ '. The score consists of six systems of music. The first system includes fingerings (1-5) and a 'cresc.' marking. The second system ends with a 'Fine' marking. The third system is marked 'Cantabile' and includes a 'mf' marking. The fourth system includes a '2nd time D.C. al Fine' marking. The fifth system is marked 'Con fuoco' and includes a 'ff' marking. The sixth system ends with a 'D.S.*' marking.

* From here go back to the sign (S) and play to Φ ; then D.C. al Fine.
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THE ETUDE

COMRADES WALTZ

PRIMO

WALTER ROLFE

Tempo di Valse M.M. $\text{♩} = 60$

The musical score for the first part of 'Comrades Waltz' is written for piano. It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Tempo di Valse M.M. $\text{♩} = 60$ '. The score consists of six systems of music. The first system includes fingerings (1-5) and a 'cresc.' marking. The second system ends with a 'Fine' marking. The third system is marked 'pp' and includes a 'S' marking. The fourth system includes a '2nd time D.C. al Fine' marking. The fifth system is marked 'Con fuoco' and includes a 'ff' marking. The sixth system ends with a 'D.S.*' marking.

* From here go back to the sign (S) and play to Φ ; then D.C. al Fine.

APRIL 1948

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A. Wytttenbach

FLOYD C. MOORE

Moderato

Moderato

p

Lord, let me live to-day— From dawn to

mf

p

night, Close to Thy heart, I pray,— Near to Thy sight.— Trust-ing Thy lov-ing care,— My hand in

p

poco rit *a tempo*

Thine,— I know Thy foot-steps there— Are guid-ing mine!—

p

colla voce *mp* *p poco rit*

mf

a temp

Lord, let me live to-day,— Giv-ing my best,— Filled with love's shin-ing ray,— My soul at

mf

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THE ETUDE

rest; Read-y to fol-low Thee All the day long, With-in my eyes a tear, My heart a

song. Lord, let me live to-day, A friend in-

deed To all who cross my way, to those in need! Then when the shad-ows fall, And night is

draw-ing nigh, May I ac-cept Thy call With-out, with-out a sigh!

APRIL 1948

WHEN TWILIGHT FALLS

NOCTURNE

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Prepare: Sw. Oboe (trem.)
Gt. *ff* coupled to Sw.
Ch. Flutes 8' & 4'
Ped. Soft 16' coupled to Ch.

RALPH FEDERER
Arr. by R.S. Stoughton

Moderato e molto cantabile

MANUALS

PEDAL

Sw.
Ch.
Ped. 42

MANUALS

PEDAL

MANUALS

PEDAL

To Coda

Sw. (closed) (without Reeds)
(Off Oboe)
mf poco a poco cresc. e accel.
(Off Ch. to Ped.)
Sw. to Ped.

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Più agitato

(Add Reeds)
f Gt. *ff* (Reduce gradually)
Ped. 52 Gt. to Ped.

Meno mosso (non agitato)
Sw. (off Reeds)
f *mf* *mp*
(Off Gt. to Ped.)

Più lento
Ch. Clarinet
p quasi recit. *pp*
Ped. 42 Lieblich Gedeckt

CODA Più lento
Sw. Flutes 8' & 4'
mp *mf* *mp*

(Off 4')
p *mp* *poco rit.* *dim.* *rit.* *p* *pp* *ppp*
(Off Flute 8')
p *pp* *ppp*

APRIL 1948

247

LONG, LONG AGO

FOR VIOLIN QUARTET

THOMAS HAYNES BAYLEY
Arranged by Karl Rissland

1-II
VIOLINS
III-IV

Moderato
p dolce sostenuto

PIANO
ad lib.
Moderato
p

mf
pp
mp cresc.
mf rit.
dim.
pp D.C. ad lib.

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THE KUDER

ON WINGS OF SONG

FELIX MENDELSSOHN
Arr. by Rob Roy Peery

Grade 2.
Andante tranquillo (♩ = 58)

p
cresc.
p
rit.
a tempo
cresc.
rit.

May be played with the left hand.
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DOLLY'S LULLABY

SECONDO

BURTON ARANT

With gently rocking motion ($\text{♩} = 60$)

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THE ELEPHANT MARCHES

SECONDO

ELLA KETTERER

In march time ($\text{♩} = 100$)

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THE STUDIOS

DOLLY'S LULLABY

PRIMO

BURTON ARANT

With gently rocking motion ($\text{♩} = 60$)

THE ELEPHANT MARCHES

PRIMO

ELLA KETTERER

In march time ($\text{♩} = 100$)

APRIL 1948

251

Grade 1.

LITTLE PRIMROSE

WALTZ

GRACE C. KAISER

Moderato (♩ = 66)

Musical score for 'Little Primrose' in 3/4 time, Moderato (♩ = 66). The score is for piano and features a waltz melody. It consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with a 'mf' (mezzo-forte) dynamic. The third system includes a 'p' (piano) dynamic. The fourth system ends with a double bar line and a repeat sign. The score is marked with various fingerings and articulations.

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Grade 2½.

YELLOW TULIPS

GEORGE JOHNSON

Moderately (♩ = 132)

Musical score for 'Yellow Tulips' in 3/4 time, Moderately (♩ = 132). The score is for piano and features a waltz melody. It consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with a 'mf' (mezzo-forte) dynamic. The score is marked with various fingerings and articulations.

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THE KNUDE

Continuation of the musical score for 'Little Primrose'. It consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with a 'mf' (mezzo-forte) dynamic. The score is marked with various fingerings and articulations.

Grade 1½.

SWING UP, SWING DOWN!

J. J. THOMAS

Allegretto (♩ = 138)

Musical score for 'Swing Up, Swing Down!' in 4/4 time, Allegretto (♩ = 138). The score is for piano and features a swing melody. It consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody with a 'mf' (mezzo-forte) dynamic. The score is marked with various fingerings and articulations.

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Grade 2.

LAMBS IN THE MEADOW

MYRA ADLER

Allegro vivace (♩=96)

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(Continued from Page 223)

A Representative Two-Manual Organ

(Continued from Page 223)

			General #3 Swell			Flute Triangular Vox Humana Tremolo				
			Great			Pedal				
			Gemshorn			Quintation				
			Great to Great 4'			Great to Pedal 8'				
Great #4	Gemshorn Rohr Flute	Flute 4' Principal	General #4 Swell			Flute Gamba Gamba Celeste Flute Triangular				
			Great			Pedal				
			Gemshorn			Quintation				
			Rohr Flute			Swell to Pedal				
			Swell to Great							
Great #5	Gemshorn Rohr Flute	Flute 4' Principal Octave	General #5 Swell			Flute Gamba Gamba Celeste Flute Triangular Swell to Swell 4'				
			Great			Pedal				
			Gemshorn			Quintation				
			Rohr Flute			Flute 8'				
			Flute 4'			Swell to Pedal 8'				
			Swell to Great 8'			Swell to Pedal 4'				
			Swell to Great 4'							
Great #6	Gemshorn Rohr Flute Flute 4'	Principal Octave Twelfth	General #6 Swell			Gelgen Flute Gamba Flute Triangular Octave Oboe Swell to Swell 4'				
			Great			Pedal				
			Gemshorn			Quintation				
			Rohr Flute			Violone				
			Flute 4'			Cello				
			Swell to Great 8'			Flute 8'				
			Swell to Great 4'			Swell to Pedal 8'				
			Swell to Great 4'			Swell to Pedal 4'				
			Swell to Great 4'			Great to Pedal 8'				
Pedal #1 Quintation			General #7 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin Mixture Oboe Swell to Swell 4'				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'			Flute 8'				
			Swell to Great 4'			Flute 4'				
			Swell to Great 4'			Violone				
			Swell to Great 4'			Cello				
Pedal #2	Quintation	Flute 8'	General #8 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin Mixture Oboe Swell to Swell 4'				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'			Flute 8'				
			Swell to Great 4'			Flute 4'				
			Swell to Great 4'			Violone				
			Swell to Great 4'			Cello				
Pedal #3	Quintation Flute 8'	Flute 4'	General #9 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin Mixture Oboe Swell to Swell 4'				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'			Flute 8'				
			Swell to Great 4'			Flute 4'				
			Swell to Great 4'			Violone				
			Swell to Great 4'			Cello				
Pedal #4	Quintation Flute 8'	Flute 4' Violone	General #10 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin Mixture Oboe Swell to Swell 4'				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'			Flute 8'				
			Swell to Great 4'			Flute 4'				
			Swell to Great 4'			Violone				
			Swell to Great 4'			Cello				
Pedal #5	Quintation Flute 8'	Violone Cello	General #11 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin Mixture Oboe Swell to Swell 4'				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'			Flute 8'				
			Swell to Great 4'			Flute 4'				
			Swell to Great 4'			Violone				
			Swell to Great 4'			Cello				
Pedal #6	Quintation Flute 8'	Violone Cello Open Diapason	General #12 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin Mixture Oboe Swell to Swell 4'				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'			Flute 8'				
			Swell to Great 4'			Flute 4'				
			Swell to Great 4'			Violone				
			Swell to Great 4'			Cello				
Pedal #7	Quintation Flute 8'	Cello Open Diapason Principal Octave	General #13 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin Mixture Oboe Swell to Swell 4'				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'			Flute 8'				
			Swell to Great 4'			Flute 4'				
			Swell to Great 4'			Violone				
			Swell to Great 4'			Cello				
Pedal #8	Quintation Flute 8'	Open Diapason Principal Octave Trombone Tromba	General #14 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin Mixture Oboe Swell to Swell 4'				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'			Flute 8'				
			Swell to Great 4'			Flute 4'				
			Swell to Great 4'			Violone				
			Swell to Great 4'			Cello				
General #1 Swell	Oboe Tremolo	Great Gemshorn	General #15 Swell			Gelgen Flute Gamba Flute Triangular Octave Octavin				
			Great			Pedal				
			Rohr Flute			Violone				
			Gemshorn			Open Diapason				
			Flute 4'			Quintation				
			Swell to Great 8'			Cello				
			Swell to Great 4'							

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American Bands of The Future

(Continued from Page 225)

course of teaching procedures, and no
two schools follow a parallel outline of
instructional methods. This lack of at-
tention in planning the organization of
materials is certainly not to be found in

the academic program of our schools. If
our future bands are to continue to pro-
gress, it is imperative that a course of
study be established on a national basis.
When such becomes a reality, our school
music will have made definite strides
toward achieving the respect of our
school administrators.

The adoption of the above proposed
courses of study would eventually lead
to the publication of more progressive
texts and instructional material for our

elementary and intermediate wind
classes. This, in turn, would do much to
improve the fundamental training of our
students and thus, eventually, result in
better musicians for high school bands.
For the most part, our wind instrument
instructional material is without plan or
reason, and when compared to the mate-
rials for piano and strings, it lacks
style, phrasing, and general musician-
ship of our school musicians is due to the

"MUSIC STUDY EXALTS LIFE"

approach as presented by so
many wind instrument methods. Like-
wise, the present lack of taste and dis-
crimination found among band conduc-
tors can also be traced to the inferior
repertory of our hands. It has been said
that "a man is known by the company
he keeps" and likewise, "a musician may
be known by the music he performs or
conducts." It is, indeed, most encourage-
ing to note the great strides that our
bands are making in this regard, and the
bands' repertory of the future seems
assured.

The Professional and Municipal Band

The school band program has been a
very progressive and healthy one. Yet,
in spite of its educational contributions to
the lives of our youth, it has failed to
foster a program for the adult life of our
nation.

We must, for example, agree that the
many professional bands which were so
active twenty-five years ago are today
totally extinct. We must further agree
that the thousands of municipal bands of
yesteryear have practically vanished. No
one will deny that the touring concerts
of the late John Philip Sousa, Arthur Pryor,
Patrick Gilmore, Patrick Conway, and
others, have not been replaced; and as a
result, today finds not a single traveling
concert band in America.

Since both the professional and muni-
cipal bands are gradually disappearing,
it seems that the band movement in
America is almost completely dominated
by the school and college bands. There-
fore, it would seem that the fate of the
band's future lies in the hands of the
conductors of these organizations. If
they are to be prepared for the tremen-
dous responsibility before them, they
must assume the task of improving their
musicianship, conductorship, capacities,
and general leadership abilities, for it is
in these elements that the future of the
band is at stake.

Flute Music of the Seven- teenth and Eighteenth Centuries

(Continued from Page 224)

written out and prepared as instru-
ctions for performance, that the
earliest music, lacking this, has often suf-
fered in contrast. In an effort to over-
come this handicap and make this early
music—much of which is charming—
more readily understandable to modern
players and modern ears, a certain
amount of editing must be done. The
present day editor must take the liberty
of adding such markings as would seem
best calculated to give the modern flutist
an insight into the playing style of this
early period.

The subject of ornamentation, as en-
ployed in the performance of seventeenth
and eighteenth century music is a re-
markable one and is hardly within the
scope of this article. Some few salient
facts on this difficult and much misunder-
stood subject should, however, be of-
fered.

First, it should be understood that the
composer, in this period, prepared his
music for the use of ornaments, even
where no written indication of such
things as trills, appoggiatura ("grace-

marks

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notes", or terminations is to be found.
If we do not introduce them we are vi-
olating his intentions, and it is an even
question of whether we like ornaments or
not, for they are part and parcel of the
music as a whole. Carl Philipp Emanuel
Bach, one of the most skilled and articulate
musicians of the time, considered orna-
ments as being not only useful but indis-
pensable, and the use of ornamentation
alters the melody, rhythm, and harmony
of the music, as we shall presently see.

Only those practices which are known
to have been almost universally agreed
upon by the performers of that period
will be treated herein. (Even for these
exceptions can be found!) One of the
most important and least understood or-
naments is the trill, or "shake," which
was indicated by various markings.
It can be stated that as a rule the trill,
in the Eighteenth Century, began on the
note above, with this upper or auxiliary
note reverting the accent throughout.
At least most of the trill; and on a trill
of any but the very shortest duration,
one should follow with a two-note termi-
nation, whether it is indicated or not.

Ex. 1
The final two notes a-b comprise the
"termination." The more careful and sys-
tematic composers like C. P. E. Bach,
Cuperin, and Rameau would probably
have originally written their bar as

Ex. 2
to avoid any possible misunderstanding.

For a thorough study of the fascinat-
ing and always controversial subject of
ornamentation, there is the splendid book,
"The Interpretation of the Music of the
17th and 18th Centuries," by the late
Arnold Dolmetsch, eminent English
musicologist and scholar. This work is
the most exhaustive and scholarly ex-
planation of this study known to the
writer. It is not merely a personal opin-
ion by Arnold Dolmetsch, great scholar

though he was; it is more than that. It
is the opinion of eminent musical writers,
performers, and scholars of the period it-
self: men like C. P. E. Bach, J. J. Quantz,
Cuperin, and Rameau, who lived and
worked in those times, whose articulate
expressions on the subject of ornamenta-
tion are liberally quoted throughout, and
whose ideas must have a ring of author-
ity and authenticity which no mere per-
sonal opinion on the part of a contem-
porary scholar, however learned, can
hope to achieve. The Dolmetsch book is
fortunately now more in print (1946)
and may be secured through the publish-
ers of *THE ETUDE*.

Chopin and the Chopin Renaissance

(Continued from Page 214)

("Who goes there?") with what she sup-
posed to be the French equivalent of "the
Washerwoman" ("The Washerwoman"),
by saying "La Vache" ("The Cow"). Only
a few months before his death, writing to
his family, he put at the end of his letter
four short, funny stories. In Vienna he
says he went to the opera, where the So-
prano's singing was so cold that he sat
in the front row, he "almost got his nose
frozen." The choros, he says, sang
in such a way that each singer was "one
beat behind every other."

When playing, he had a rankish habit
of altering a passage in a whimsical way.
So too, in his compositions one often finds
passages of this sort. For instance, in
the *Waltz*, Op. 69, No. 1 (For Marie)
Measure 11, the introduction of the short
notes reminds one of Chopin's fondness
for unexpected humorous remarks. The
same thing may be said of the flocks of
little notes in the *Waltz*, Op. 34, No. 1.

His music, then, portrayed an infinite
variety of moods, and among them we find
frequent bits far removed from "hectic
despair." Intense longing (the Polish
"mal"—untranslatable but meaning as
nearly as may be, intense longing),

melancholy, lightheartedness to the point
of boyishness, tenderness (what can be
more love-like than some of the phrases
in the *Pavane for Nocturne*), aerial flights
of fancy—all these and many more are
to be found in his compositions.

"As the scent of a violet withered up
That grew by the brim of a crystal
lake
The violet lay dead, but its odor flew
On the wings of the wind or the
waters blue."

Chopin, "the noblest artistic spirit of
his time," has been dead almost one hun-
dred years, but the fragrance of his music
has been borne the whole world over,
carrying with it a message of the sadness
of the melancholy of human life, yes,—
but also of its happiness and joy.

A Representative Two-Manual Organ

(Continued from Page 238)

Mixture Oboe	Trompette Swell to Swell 4'
Great Principal Rohr Flute Flute 4' Octave	Twelfth Fifteenth Mixture Swell to Great 8' Swell to Great 4'
Pedal Open Diapason Violone Quintation Cello Principal Flute 8'	Flute 4' Octave Trombone Tromba Swell to Pedal 8' Swell to Pedal 4' Great to Pedal

One will note at once that this whole
setup is practical. There is a build-up in
the manual pistons and the pedal pistons
for solo ensembles right up to full organ
without 10'. The Celeste is removed as
soon as there is any appreciable tone ad-
ded. The Tremolo may or may not be ad-
ded to the softer combinations. One will
note also that on the manual pistons
there are no solo combinations. This is
reserved for the first three general com-
binations. There are five different gen-
eral combinations on the fourth, fifth,
sixth, seventh, and eighth generals.

We must remember that piston com-
binations should be changed as often as
possible. If combinations are not changed
often, they go into disrepair very soon.
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well is because they are not used enough.
It is my hope in some future articles

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The Magic of Delius

(Continued from Page 230)

music was written.

The range of his music is far wider than many people imagine, and it is the greatest possible mistake to view him merely as a painter of exquisite pastel-colored miniatures. The many recent and forthcoming recordings of large-scale works should do much to correct this all too prevalent view. Delius is the motive force behind all Delius' music, and he had little use for the pedant's formulaic approach to composition or appreciation. He once said, "One can't find form in so many words, but if I was asked, I should say it was nothing more than imparting spiritual unity to one's thought." "Spiritual unity" is precisely what he has achieved, for instance, in the poignant setting of the first poem in *Sea-Drift*, by Whitman, a poet whose work was a source of inspiration to Delius on several occasions.

This quality is not, perhaps, so evident in the Piano Concerto in C Minor, yet if we do or two concert pianists (and promoters) could be persuaded to take up this awe-inspiring, dynamic work as part of their regular repertoire, it would probably become a considerable popular success, and at the same time a gateway through which the general musical public could be drawn to a love and appreciation of the more intimate music of Delius.

This includes a fair quantity of chamber music. The three sonatas for violin and piano, and the sonata for 'cello and piano, are all imbued with characteristic Delian beauty: a continuous flow of poetic lyricism. There is also an early *Legende* for violin and piano, and two string quartets, of which the first, as far as I am aware, still remains in manuscript. Delius composed very little music for solo piano, although the "Five Piano Pieces" whilst giving no idea of his true genius, are delightfully charming.

He wrote some forty songs, of which the best, as Ralph Hill has said, "ought have also to have been established in the repertoire of the great song of the world." Among them are settings of Shelly, Hans Andersen, Bjornsen, Ibsen, Tennyson, Verlaine, Jaccard, Nietzsche, Herliker, and Shakespeare.

This list will give some idea of Delius' cosmopolitan outlook. Born in England of Dutch-German stock, resident for a great part of his life in France, he was influenced by experiences in the United States, and a lover of Scandinavia, he was indeed a citizen of the world. His outlook is still further emphasized in large-scale works—for instance, *English Rhapsody: Brigg Fair*, "Paris: The Song of a Great City," and *Excentric: Once Upon a Time*, a one-act opera inspired by Norwegian fairy tales. It is therefore not surprising that by virtue of this breadth of vision, the music of Delius may well outlast that, for example, of his contemporary, Elgar, which tends to have far more of a nationalistic appeal.

Towards the end of his life, Delius suffered from two terrible afflictions: blindness and almost total paralysis. But through his triumphant, unquenchable spirit he managed to overcome these appalling handicaps and continue his work.

In 1928, Eric Feny, a young Yugoslav musician who had come under the spell of the Delian music, heard that the com-

poser was deeply distressed at being unable to complete a number of scores, and wrote to Delius offering to help in any way possible. His offer was accepted without hesitation, and the description in Feny's absorbing book of their first meeting is touchingly poignant.

"There was Delius, gaunt, deathly pale, his fine classical head proud and erect as he sat upright in his chair, the light of his eyes extended his arm, as though to compel the life to return into his drooping hand . . .

Delius was often in great pain and inclined to be irritable and impatient, but in the end, incredible though it seems, a method was evolved between them whereby the composer's details of a Delius score could be set down by the hands of another man. This feat naturally required tremendous imagination and will-power on the part of the fading Delius, and much patience, sympathy, and skill from Feny. Among the works so produced were *A Song of Shalott*, "Songs of Farewell," and the third Violin Sonata. But as time went on, Delius became weaker and weaker and had to be dragged into the room when he was needed. He drifted into death on June 10th, 1934, at the age of seventy, and his wife followed him about a year later.

They rest together in a quiet Surrey churchyard, in a grave endowed by the family of Jacksonville.

Those of us who have that a desire to do so with an intensity that make often no other. It is up to us to insure that this oasis of beauty in a world which grows steadily more prosaically ingrained—and what a wealth there is for the fragments of "Hassan" to the vast "Jazz of Life"—for future generations who probably will need it even more than we do.

Our Astonishing Musical Beginnings at Bethlehem

(Continued from Page 236)

started the first music school in America and were the first to put music in the general curriculum. Fifteen years after the founding of the town, without word and instrumental grammar was part of commencement exercises. From a contemporary diary we learn too that when this school, a few years later, was transferred to Nazareth, an orchestra was held the procession along the Nazareth Road. And at the Moravian School for Ladies, founded in 1742 by Countess Bertha Zinzendorf, the first American's oldest woman's college, there was regular instruction given in singing, as well as playing the spinet, guitar, and piano.

All of this music in Bethlehem was known in its day. It was noted, with wonder and approbation, in the diaries or letters of Washington, Franklin, Samuel Adams, Count Palatine, Lafayette, and the same Margins de Chastellux, who went to see Mr. Shippen's. Undoubtedly all these distinguished visitors were greeted by the music of the Moravian church, as still heard today, at Bethlehem's famous Bach Festival and at its impressive master services. Most of the rest is history, but one of the most remarkable episodes in the story of American music.

The Art of Suggesting

(Continued from Page 207)

far greater teacher. Many of his pupils, including Tzschopff, Gabrieliwicz, Hammon, Schnabel, Zeltzer, Goodson, Leplais, and most of all the great Paleyevsky, far eclipsed his fame as a virtuoso, but had him one of the foremost teachers of history. In fact, Carl Czerny (pupil of Beethoven), and the legions of scales and exercises, were gifted just as much and virtuoso who early became a teacher because he wanted to teach. As a performer, he never approached the heights of his pupils, but his teaching, and his technical tools which have been used by thousands of teachers in producing results which have now and then created virtuosos.

The late Thomas Augustus Matthay, eminent English piano pedagogue, was a pupil of Walter G. Macfarren at the Royal Academy of Music in London. He appeared in concert frequently, but could not be ranked with the world's foremost virtuosos. Yet he taught a small army of excellent pianists and teachers, and was prominent virtuosos, including Dame Myra Hess, Harriet Cohen, Irene Scharrer, and Roy Bowen.

One of his pupils, Maythe Babcock Matthews (1837-1912), eminent American music critic, teacher, and writer, although a fine pianist and organist, was not a great virtuoso, but one of his pupils, who paid a great tribute to him in the well known American piano virtuoso and teacher, Henry Purmort Evans (also a pupil of Babcock), who has done a great piano work in our country. Dr. Matthews had a God-given talent for making things clear, from an analytical standpoint, and for pointing out the aesthetic potentialities of a composition. His text volume "Standard Graded Course," written in close association with Theodore Presser, has had a greater influence upon American musical development in the field of piano playing than any other work. It has been the *rade uera* for millions.

In the field of voice, there have been many famous vocal teachers who have had brilliant careers as singers. William Shakespeare (1599-1616), one of the greatest of English voice teachers and an exceptionally fine singer himself, was not large, but a giant. Foremost men and women in all fields have gotten their spirit strength from battling impediments and obstacles which, at first, seemed unconquerable.

Résumé as able a teacher as you can afford. Remember the advice of Sidney Smith, "One of the best methods of making study agreeable is to live with able men and to suffer all those pains of inferiority which the want of knowledge always inflicts." Also, remember that if you cannot afford a great teacher, many of the fine musicians, including Wagner, Liszt, Debussy, and others, have been largely self-taught. Foremost men and women in all fields have gotten their spirit strength from battling impediments and obstacles which, at first, seemed unconquerable.

work of the teacher, however, is quite different from that of the virtuoso. Many virtuosos have been pitiful failures as teachers. We know of a very smart teacher who, having lost the use of his hands, continued to produce extraordinary results by resorting to a large library of recordings of great pianists, as illustrations to his students, all of whom played excellently.

The musicianship of the teacher must never be questionable. He must know, with the greatest thoroughness, the works of Beethoven, and even gifted pianists cannot execute them. He must understand the harmonic and contrapuntal problems; he must feel the rhythm; he must be sure of the phrasing and the fluency; he must have a fine sense of selectivity, insofar as time and tone are concerned; he must know all that is to be known about piano technique.

More than this, he must have the gift of inspiring the student, and of insisting upon the utmost precision while a piece is being prepared. Nothing, in fact, must escape his eyes and ears. He must keep even in the latest ideas in musical pedagogy, such as, for instance, those propounded by the late Dr. Heinrich Schenker, in his book *Die Kunst des Klavierspiels*.

Each pupil becomes a project, like the building of a ship, which some day, when it is strong and polished and ready in every detail, must be launched upon a career. No detail may be left out of the preparation. Each pupil project is different and must be treated differently. One of the most important things for the teacher to know is what the pupil is doing with his time "away from the lesson."

The standards of teaching are becoming so high in all parts of our America that the teacher must be constantly polished by the attainments of a great number of young pianists we hear today. The virtuosos of a few years ago were few and far between. Many of them could be eclipsed by dozens of the present day students from American music schools.

Résumé as able a teacher as you can afford. Remember the advice of Sidney Smith, "One of the best methods of making study agreeable is to live with able men and to suffer all those pains of inferiority which the want of knowledge always inflicts." Also, remember that if you cannot afford a great teacher, many of the fine musicians, including Wagner, Liszt, Debussy, and others, have been largely self-taught. Foremost men and women in all fields have gotten their spirit strength from battling impediments and obstacles which, at first, seemed unconquerable.

Andre Gide, Prince of Letters, and Musician

(Continued from Page 220)

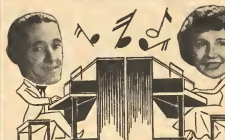
example of perfect balance between the attributes which combine to make masterpieces. Had Andre Gide created only "Isabelle" (1911), and above all "La Porte Etrange" (1919), which is one of the most admirable books printed in Europe for a long time, he could legitimately lay his claim to perpetual fame.

In suggesting such a nomination for the Nobel Prize Committee has done more than acted wisely; it has honored itself.

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Junior Etude

Edited by

ELIZABETH A. GEST

Rain Duet

By Martha V. Binde

A little bird is singing
The shower speeds along;
The bird song and the rain drops
Make a happy, dripping song.

It is a gay duet, too,
Of a lilting melody;
With racing runs and grace notes
Making, rippling harmony.

Quiz No. 31

1. What was Massenet's first name?
2. Which instrument plays the highest tone in the woodwind section of the orchestra?
3. Which composer was born in 1813 and died in 1882?
4. What are the letter names of the diminished seventh chord on D?
5. What is meant by *accedo celata*?
6. What is the interval from A-flat to E natural called?
7. Give the meaning suddenly found.
8. If a major scale has six sharps in its signature, what is the signature of its relative minor?
9. Which of the following words are used in the study of music?
(a) aerie, (b) aerial, (c) air, (d) aerie, (e) aria, (f) air, (g) Ariel.

(Answers on this page)

Tunes and Triplets

by Lesnora Sill Ashton

THE NEXT studio recital of Miss Gray's piano class was to be called "Tunes and Triplets." Each pupil was to tell something about the triplet in music or play a piece in which triplets were used.

Donald was first on the program. He said: "A triplet in music is like a clover leaf in the plant world, which has three leaves to make one. The triplet has three notes for one beat, or a part of a beat. I will play a triplet Etude to show what I mean." He played a study, which ended with lots of triplets.

Constance came next, saying, "There are some words in English whose syl-

lables make triplets when we pronounce them, and they help the words to play them if we think of the fingers. For instance, a triplet followed by a long note sounds like Kale-ni-cao and repeated triplets sound like the words bean-fal-bur-ber-f."

Next it was Ethel's turn. She said, "Triplets can give certain effects in music that help to express the composer's meaning. I will play a *Spinning Song*, and you can hear the left hand accompaniment in triplets and it makes you think of a spinning wheel going around, while the one who is spinning spins to the wheel's hum."

Then Harry opened his note-book, saying, "The real definition of a triplet is three notes performed in the time of two of the same value, or in the time of one of the next higher value. Thus, a triplet of eighth-notes would be played in the time of two eighth-notes, or one quarter-note. A triplet of sixteenth-notes would be played in the time of two sixteenth-notes, or one eighth-note. A triplet of quarter-notes would be played in the time of two quarter-notes, or one half-note."

He, "That is a very good explanation, Harry," said Miss Gray, "and I am sure everyone understands triplets now."

How many pieces having triplets do you play?

The Importance of George

by Hernia Harris Fraser

GEORGE was just an ordinary boy but he thought he should be the leader of all boys in the neighborhood. He had nearly everything he wanted, including a bicycle, a hot-rod, and a good violin, but he just naturally liked to be the boss.

Some of the boys who did not take music lessons thought the violin was a nuisance because it meant that George had to leave the games every afternoon, just when things were going well, to go home to do his practicing. But George knew that was the right thing to do, and the only way he could play well when he took his lesson was to practice every day, games or no games. One day he called out, as he left the base ball field, "When I come back we'll play Cowboys and Indians and I'll be the big chief."

"Aw, George thinks he's smart," said Frank, as George walked away. "He always wants to be the big boss but everybody knows you have to play a small part sometime in any game—that is, if you're a good sport."

George heard the remark, and as he took his violin out of its case he said to himself, "I'll show Frank, some of these days." His sister Mary was at the piano, just finishing her practicing. She was fair-haired, just the opposite of George, and quite a good pianist. "What's the matter, George?" she asked, as he entered the room. "Oh, nothing. Just that old Frankie. He thinks he knows a lot."

"George, I have not played with you for quite a while. Let's try some pieces and see how your rhythm is." At first it kept good time, but soon he was getting ahead, forgetting half-notes and rests. "Stop!" called Mary. "You can't do that. You know you have to count your rests. I told you that the last time."

"It's because you're slow," he retorted, "You don't know the accomplishment."

"I do know the accomplishment. It's

because you are not keeping good rhythm. Listen. Its one-two-three-FOUR. Now, do it again."

Soon George was ahead, in spite of Mary's help. "You should be the leader, You're supposed to follow."

"George Hensley, you're a bossy nitwit. I'm only supposed to follow when you keep good rhythm. If you keep on like this you'll never be any good. And I won't play bad rhythm, even for you. So there!"

"I can go as fast or as slow as I please," "What do you think you'll do when you try for the orchestra? I thought I heard you say you wanted to play in it!"

George had no answer. He shut his eyes stubbornly. And he couldn't laugh he saw an orchestra of serious-faced boys, with Frank as the conductor, putting his baton at George and saying, "There goes George again. Always wanting to be the big chief; always trying to get there first. He can play his part correctly or get out."

George opened his eyes and looked at Frank. "I guess you're right. Maybe I do go too fast and forget my rests. It was hard for him to say that, for he was a proud boy. "I've heard Frank say in any game you have to play the part in the game. It fits into the whole thing, and I guess it's the same with music. Let's try again."

(Continued on Next Page)

Record Breakers

When we hear one of the outstanding symphony orchestras of the present day we hear one of the world's largest and best trained groups of instrumental performers.

But when it comes to mere size, there have been much larger groups of performers. For instance, during the Civil War the army had a band of one hundred Patrick Gilmore. He was born in Ireland but settled in Massachusetts and became an American citizen. A few years after the end of the war he was elected to Congress. He decided to do something in a big way. He organized two music festivals, which he called "Peace Jubilees."

There is nothing particularly startling about organizing music festivals, as they have become annual affairs in many localities, but the "Peace Jubilees" were record breakers for size. The first one, in 1859 included an orchestra of one thousand performers and a chorus of ten thousand singers. That might seem large enough to suit, but one interested in record breaking, but what did Gilmore do about that? In 1872 he organized the second one, using an orchestra of two thousand performers and a chorus of twenty thousand singers! One might wonder how many people were left to make up the audience.

After all, perhaps audiences are not so important. The chorus often has a longer time than the audience. And what a wonderful thing it would be today to have a "Peace Jubilee" with most of the world's distressed population joining in the chorus!

PEACE BOOK
Painting by Maxence, Paris

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the best attractive piece or essays or answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

Importance of George (Continued)

It was easy after that. So easy and so much fun. George did not go to the window even once to see what the boys were doing. He had not realized how his rhythm was, because when he practiced alone there was no one to tell him, and at his lessons his teacher kept him

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

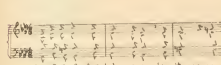
Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia 11, Pa., by the 25th of April. Results in July. Subject this month, "Do I Like to Read or Memorize?"

Prize Winners for Compositions:

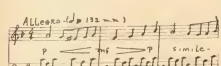
Class A, Robert Baxter (Age 17), Ohio, for *Two Christmas Carols* for four-part chorus.

Class B, Betsy Parker (Age 13), Texas, for *Waltzes* for two violins, viola, cello, and flute.

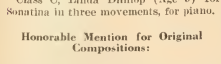


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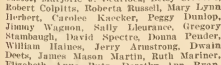
Class A, John McLain, Jr. (Age 16), Arkansas, for *Melody*, for piano.



Class B, Claudette E. Leveque (Age 14), District of Columbia, for *Suite* (Gavotte, Valse, and Scherzo) for piano.



Class C, Linda Dnlop (Age 9), for *Sonatina* in three movements, for piano.



Honorable Mention for Original Compositions:

Malvin Eugene White, Mildred Mann, Peggy Beckman, Kenneth Goodall, Edwin Michael, Jo Ann Stone, Paul Hodges, Shirley Chast, Marjorie J. Seurlock, Victor Gervais, Robert Collette, Roberta Russell, Mary Lynn Herbert, Carolyn Kaefer, Peggy Dnlop, Emily Waggon, Shirley Leveque, Joseph Stambaugh, David Spencer, Donna Pauler, William Haines, Jerry Armstrong, Dwan Bees, James Mason Martin, Ruth Mariner, Elizabeth Anne Butts, Dorothy Ann Ryan, George L. Brian, Mary Smith, Emily Kloe.

There is nothing particularly startling about organizing music festivals, as they have become annual affairs in many localities, but the "Peace Jubilees" were record breakers for size. The first one, in 1859 included an orchestra of one thousand performers and a chorus of ten thousand singers. That might seem large enough to suit, but one interested in record breaking, but what did Gilmore do about that? In 1872 he organized the second one, using an orchestra of two thousand performers and a chorus of twenty thousand singers! One might wonder how many people were left to make up the audience.

After all, perhaps audiences are not so important. The chorus often has a longer time than the audience. And what a wonderful thing it would be today to have a "Peace Jubilee" with most of the world's distressed population joining in the chorus!

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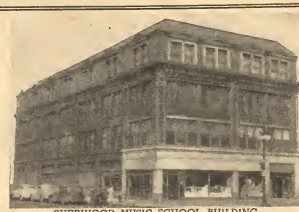
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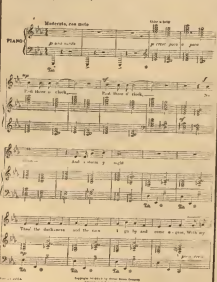
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OLIVER DITSON CO.

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The First Performance of Handel's "Messiah"

(Continued from Page 209)

of Mr. Handel's during his stay in this Kingdom.

With this second audition of "Messiah" Handel's public career in Dublin came to a close. Last night "persons of Quality" should be frightened away from this final performance by Handel's stilling heat, shrewd Mr. Handel took precautions "to keep the Room as cool as possible." But such steps were unnecessary for Handel's Irish audience were prepared to endure any extremes of temperature and precipitation to hear the composer's "most finished piece of Music."

During 1801 the Handelians were stirred by the announcement that a copy of the original workbook of "Messiah" had been discovered in Dublin. An advertisement of "Messiah" in *The Dublin's Evening Post* of 27 March 1742 had stated that "Books of art also be had at a British sixpence each," but for a century historians had sought in vain for such a treasure, until by 1801 its very existence was doubtful. One day Professor Edward Dowden was rummaging through the stores of a second-hand Dublin bookshop when he discovered a small quarto volume bound in old calf and marked "J.M." Upon inspection Dowden observed that the volume contained the missing workbook of Handel's "Messiah" along with a library of "Aeoli and Galathea." A motto on the title page contained the "Lines" which Charles Jennens had sent to Handel in Dublin in order to be set to music in Handel's "Messiah." At once Professor Dowden handed the volume to Dr. James C. Culwick, organist of the Chapel Royal in Dublin, who after patient scrutiny analyzed the workbook in a pamphlet published in the autumn of 1891. Later the volume was purchased by the trustees of the British Museum.

My Twenty Favorite Records and Why

(Continued from Page 271)

According is certainly not Victor's best, since it does lack a good many years; and the accompaniment is very heavy side. Notwithstanding such shortcomings, however, the performance and voice of Bork, and the musical texture of Mozart make this record one of my previous possessions.

At the other end of the operatic scale we have the utterly incomparable Immaculate Sonnet from "Glorious Immigrants" done by Helen Traubel, Arturo Toscanini, and the NBC Symphony Orchestra on Victor album 10M-978. Here is one record which unequivocally can be said to excel in every one of the qualifications I have mentioned above. These are among Wagner's most magnificent pages. The artist employed surely stands in first place in their respective fields. The performance is flawless, the recording is the most modern and the best of its type that Victor has given us. The only other two records of this music worthy of serious consideration are those of Jussi Björling and the Philadelphia Orchestra with Stokowski conducting, and those of Kirsten Flagstad with the San Francisco Opera Orchestra, Edwin McArthur conducting. Both these records antedated the Traubel-Toscanini performance by quite some time, and therefore the recording technically cannot be considered to equal the latter. Furthermore, both the Davis-Stokowski and Flagstad-McArthur recordings were studio jobs; the first done in Victor's old church studio at Camden, New Jersey, and the second in Victor's Hollywood studios. They lack the breadth and magnificence of the Toscanini recording, which was made in Carnegie Hall.

In the operatic field there is another record of less obvious but for me no less pure charm. In recording quality it does not match the other two I have chosen, but its melodic texture and the quality of performance give it a unique place in my collection. I refer to the duet for two soprano, *Ich Wille Nicht Die Du Bist* from Richard Strauss' "Arabische Nächte," sung by Maria Fuchs and Elisabeth Wieler on Telefunken record T-8K-1447.

I am attracted to this record chiefly for two reasons—the quality of the music *per se* and the utterly fabulous performance of Maria Fuchs. In more than twenty years' experience with recording and with recording artists I have not heard singing or vocal quality quite comparable to this. If anything ever approached it, it was perhaps the singing of Elisabeth Schumann at the peak of her powers. I do not argue that Maria Fuchs is or was the greatest singer in the world; I mean simply that in this performance, and within the limits imposed by the nature of the music itself, she is quite without a peer. The recording is not technically as good as Columbia or Victor do in America, but it is better than fair.

ALBUMS for the CHURCH PIANIST and for Home Playing and Religious Gatherings

MY OWN HYMN BOOK FOR PIANO

By Ada Richter



Another collection from Mrs. Richter's deft and skilled hands. Between its covers are fifty-two favorite and well beloved hymns so arranged that they fall within the first and early second grades of difficulty. The arranger has, despite their simple genre, retained the full essence and flavor of these hymns so that they may be played in the Church, Sunday School, or Prayer Meeting service by the young pianist who may be called upon to assist. The book is divided into two sections covering Hymns for Everyday and Hymns for Special Occasions. Some of the familiar titles are: *All Hail the Power of Jesus' Name*; *Come, Thou Almighty King*; *Holy, Holy, Holy*; *See off My Soul*; *Angels from the Realms of Glory*; *It Came Upon the Midnight Clear*; *Christ the Lord is Risen Today*; *From Greenland's Icy Mountains*; *He Leadeth Me*; and *Abide with Me*.

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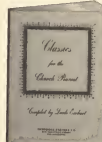


Melodies and compositions in the mediative mood have a great appeal which explains why this album, with 21 especially good piano solos of such character, is numbered high among "best sellers." The average good player will find them difficult, since they are within a range such as students in the 4th and 5th grades can handle. These pianists having to play in Church or Sunday School will find these pieces especially suitable for their needs.

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